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THE ROYAL ACADEMY.

THE EIGHTY-SEVENTH EXHIBITION, 1855.



PRIVATE view of the Exhibition was afforded on Friday, the 4th of May, and on the following Monday the rooms were opened to the public.* The number of works constituting the collection is upwards of 1500, some of which are distinguished by the highest qualities of Art. Many artists of eminence, however, have not contributed. Portraiture, as usual, maintains an honoured preponderance in the best places. In the absence of historical compositions it is argued that life-sized figures of any kind are better than small pictures above the line; be it so, but small pictures are placed next the ceiling, and these, we are told, would do no honour to the reputation of the painter if they were seen nearer: but this is not the fact; for unquestionably there are works "out of sight" that have merit superior to very many that have advantageous places. The number of pictures rejected last year was, we believe, about 1700, and if any estimate may be formed from the way in which the rooms were this year packed with rejected works, the number in 1855 must have been much greater; out of this vast spread of canvas it is difficult to induce belief that better examples could not have been selected than many of those that are hung. Every disposable inch of space is covered, but when 2000 pictures or more are rejected, it can never be maintained that the available space is at all equal to the exigencies of a time—the termination of a period of twenty years—during which Art has advanced

* The dinner, as usual, took place on the Saturday, and full particulars appeared in the Monday's newspapers; we presume, therefore, that invitations had been issued to conductors of the public press,—another departure from old and unhealthy custom. The guests were as heretofore: precedent and routine rule at the Royal Academy as they do in other state departments. The list is "as usual," the secretary having his instructions to do to-day precisely what was done yesterday. But if any man of genius, unaristocratic—any liberal patron of Art, without a title—any man who has been useful in his generation, either to the Arts, or to the artists, or to aught else—may have been thought of as a fit recipient of the hospitality of the Academy, his claims have but little chance of being registered by the Council. Inquiry as to the fitness of guests is merely as to who they are, and not what they have done. The dinner, therefore, seldom or never supplies a sentence worth recording: compliments are, of course, paid and received; and the toast-master, with due solemnity, commands "silence for the right honourable." So-and-so, while the President congratulates the artist-givers of the feast upon the grand company assembled to partake of it; but we have very rarely had occasion to believe that a solitary benefit to Art or artists has arisen out of "the annual dinner." The Report, although this year extensive, does not furnish us with a sentence worthy of transfer to our columns: it may pass into oblivion.

more in this country than it did during the half century preceding.

The old complaint of "hanging" must be reiterated this year. There are more than the usual quantum of "mistakes." The hangers have, in several cases, failed to estimate the value of works which all other persons will consider to possess the best qualities of art, and not unfrequently pictures of artists of high eminence are so unfortunately situated as to lead to the inevitable inference, either that they had purposely selected their inferior productions for the Exhibition, or that their destinies were at the mercy of parties by whom it was impossible they could have been appreciated. There will probably be a large majority of visitors who will believe the latter rather than the former.* We are well aware of the difficulties that will be always in the way of this very embarrassing task; but, these considered, there are in the present Exhibition, cases of error so apparent—so flagrant, indeed—as to induce a very general conviction that prejudice has been paramount with the judges, whose duty it has been to award honour or degradation to the unprivileged many. We should do more evil than good by pointing them out, and must leave the visitor to his own guidance, only entreating him not to be content with merely an examination of "the line."† A long list of "iniquities" in this way might be given: they are perpetrated not only against artists who are mere contributors to the exhibition, but even against the members thereof—several of whom have good ground of complaint as to the manner in which their pictures have been treated. "Up high" and "down low" visitors must look to be able to judge fairly of the merits of the collection: if they form opinions only from "the line," they will consider the present exhibition the worst they have seen for years. It is really not so, although the "hangers" have made it seem so. The evil of this is not so much that it injures, if it do not ruin, individual artists, but that it is disastrous to Art, and most prejudicial to the true interests of the Royal Academy.

We remember the good old days of Somerset House, when the rule was freedom of handling, and what was called a "spirited touch;" anything approaching to "aesthetic" Art

("We thank thee, Jew, for teaching us that word")

was regarded as the essence of imbecility. The rule now is, the finest microscopic manipulation; therefore, in the race we are now running, he who is most painfully minute in his descriptions is the winner. Great revolutions are effected in our time. The free-and-easy republicanism of Art has departed, and we may soon live under an iron technocracy, destructive alike both of eyesight and nerves. But speaking more immediately "anent" these fifteen hundred works, we do not find the mass relieved by the same standard of quality which was here and there distributed on the walls last year. But not even is poetry so unequal as Art; it is not, therefore, to be expected that painters can sustain themselves at the

* The hangers were Mr. Abraham Cooper, Mr. J. R. Herbert, and Mr. F. R. Lee.

† For example, it is just possible that two of the best landscapes by two of the best landscape-painters of any age or country—Mr. J. D. Harding and Mr. J. B. Pyne—which we find in the Architectural Room—and even there not advantageously placed—may be considered by Messrs. Cooper, Herbert, and Lee to be very inferior productions, from the exhibition of which neither the artists nor the Academy can derive any credit whatever: but it will be difficult to induce a like opinion on the part of any of the visitors—artists or the public. It should be stated, moreover, that these two pictures are the only pictures the artists—Mr. Harding and Mr. Pyne—sent to the exhibition.

highest level which they may on a few occasions during their lives have reached. Many for whose works the public always look are below their own average; but there are others whose names have been comparatively unknown, who win a substantial reputation. It is true—among those who enjoy prominent places—if they have not equalled themselves, they can paint nothing positively bad; but again, there are those equally prominent, who can paint nothing really good. Mulready, whose works used to be eagerly sought for, exhibits nothing; indeed, we have seen nothing of any importance from him for some years. Sir Edwin Landseer, whose works also attract so much attention, contributes nothing. Linnell exhibits only one: *apropos* of the landscape, there is but little of aspiration in it; that which was, last year and the year before, is now; while much of that which has been of late years is infinitely inferior to that which we remember in years gone by. While the figure-painting of the Academy has been rapidly advancing, the quality of its landscape has deteriorated; in landscape the Academy is far behind those who are called *outsiders*. We find certainly everywhere the closest imitation of nature, but this is not all that is desired.

There is, however, one picture in the collection that will mark this year—1855—as an epoch in British Art. The truly great work which bears the name of "Leighton" cannot fail to attract the attention of all visitors to the Royal Academy; and it is not the least of the gratifying circumstances connected with it, that Her Majesty and His Royal Highness Prince Albert became its purchasers, having evidently been the first to perceive and estimate its value. The artist is, we are told, a young man—not more than twenty-four years old; he has been studying for a long period in Rome. Industry and originality of thought, as well as genius of the very highest order, are manifest in the first production he has submitted to public gaze. It is a rare event to find the painter of any country making a position at once,—taking foremost professional rank without having previously "felt his way," and creating astonishment as well as admiration universally. There has been no production of modern times more entirely excellent than this. It is of the truest order of worth: no "slap-dash" for effect, no "niggling" labour in vain; it is faithful to a high purpose: the conception is worthy of the theme, and that theme is of the loftiest, for it elevates and honours and perpetuates the glory of the artist and the Art. It is easy to predict that, out of this triumphant achievement, and the fame it must undoubtedly secure for its producer, a more wholesome style will prevail, and influence our "school:" avoiding, as it does so thoroughly, the errors of a past, and the evils of a present, "mode" of painting, both of which have been the curses of our age. It is on this account, chiefly, that we hail the advent of the "new artist"—his picture is a large enjoyment, a positive refreshment to the critic wearied with perpetual repetitions of accustomed things: and the more so because we may believe it prophetic of a future: we date hence a higher, healthier, and more national aim at excellence—a resort to worthier sources—a more careful study of authorities—more self-thinking—a far less slavish subservience to meannesses miscalled nature—and a bolder and better inspiration for guidance throughout all—as the leading characteristics of British Art: and while we heartily and cordially congratulate this

young painter on his triumph we already acknowledge him as one whose destiny it is very largely, and beneficially, to influence Art.

Proceed we now to examine individually the several leading works of the exhibition of 1855.

No. 9. 'Market Morning,' J. C. Hook, A. This is essentially a study of an upland approach to a cottage, thus described in a quotation:—

"There's a single small cottage, a nest like a dove's,
The only one dwelling on earth that she loves."

The cottage is seen at the top of the hill, and from it, going to market, is a girl on a pony; but the picture is the locale, which is drawn and painted with marvellous fidelity. The associations are not sufficiently sentimental for the poetry—eggs, butter, chickens, and a stout homely rustic scarcely afford a theme for a touching strain.

No. 10. 'In the Wood,' T. Uwins, R.A. The subject is from the German of Ferdinand Freiligrath. A lady is seen amid the leafage of a glade apparently impervious. She is altogether in white; nothing can be more simple than the manner in which the picture is realised, the white figure being relieved by the foliage behind.

No. 12. 'The Market Square at Como, North Italy,' G. C. Stanfield. In its light and dark arrangement, this view consists of only two parts, a breadth of middle tones, that is, the square and its architecture, and the bright sky: and, after all, in what shape soever we find it, simplicity is ever more captivating than ostentatious display. The solidity of manner in which the tower on the right is painted is deserving of all praise.

No. 15. 'On the Llugwy,' C. Marshall. A small picture, of which the subject is a portion of the rocky bed of the river, beyond which is seen a mountain horizon. The little picture is low in tone, but it is harmonious and effective.

No. 16. 'Britomart Disarming,' F. R. Pickersgill, A.

"With that her glistening helmet she unlaced,
Which doth, her golden locks, that were upbound
Still in a knot, unto her heels downe traced;

Such when those knights and ladies all about
Beheld her, all were with amazement smit."

The subject is from the fourth book of the Faerie Queene, the most difficult poem in our classics that a painter can work from. It is more easy to paint from Shakespeare or Milton, or indeed any of our poets, than it is to work from Spenser—that is, if we may judge from the few satisfactory pictures we see from Spenser. In this composition the artist works closely from his text—the act of Britomart disarming, and the admiration of the bystanders, constitute the theme. It is difficult to paint a woman in armour, and yet maintain the feminine character; this, however, is most successfully effected here. The armour is admirably painted.

No. 17. 'The Right Hon. W. E. Gladstone, M.P.,' P. Westcott. The subject is presented standing, wearing his official robes, beneath which is seen an ordinary evening-dress; the figure is relieved by a plain background. The resemblance is at once recognisable.

No. 23. 'Stratford-upon-Avon—the close of an Autumnal day,' M. Anthony. A verse of Tennyson's is given as describing the point of the picture:

"Sweet after showers, ambrosial air
That rollest from the gorgeous gloom
Of evening, over brake and bloom,
And meadow," &c.

There is but little of Stratford seen, only the spire of the church which rises over the ashes of the Swan of Avon. The picture

consists principally of a foreground composition, showing a canal lock, beyond which lies a screen of trees. It is an elegant thought, that of showing only the spire of the church—it is suggestive of everything—a vulgarised view of the town itself had been of no value. The broken foreground with every immediate incident is rendered with masterly feeling.

No. 25. 'My Cottage-door,' E. Osborn. A small picture—the subject a girl entering her cottage-door, round which are trained a luxuriant multitude of summer creepers. It is a graceful study.

No. 27. 'The Silent Mole,' W. F. Witherington, R.A. A large and carefully-wrought picture, presenting a view of this little river and a section of the richest of the meadows through which it flows. In the nearest site of the composition, a man in a boat is raising some eel-bucks from the river. It is a purely English landscape, remarkable for many excellent qualities.

No. 28. 'A Forest Brook,' J. Stark. It may be considered an equivocal compliment to an artist who has so long enjoyed the reputation which this artist has won, to say that he improves; but it can be instanced that painters may improve if they continue students, even to the end of a long life. The subject seems to be some outlying glade of Windsor Forest: infinitely better in colour and effect than very many prior works. The treatment of the subject evidences very extensive knowledge of this kind of material.

No. 29. 'Anxiety,' R. Carrick. We do not remember this name in the class of art to which it is now attached. The picture describes the anxiety of a wife waiting for the return of her husband. She stands at the window holding her sleeping child, and drawing aside the curtain. The clock dial marks half-past one. There is little of accessory in the composition, but the story is most impressively told. The figure is well drawn, and painted with much firmness; in short, it is a production of very high merit.

No. 30. 'Spaniel and Woodcock,' A. Cooper, R.A. A very small picture, simply according to the title—a spaniel starting a woodcock. Pictures so small, unless very highly finished, do not support the reputation of an artist.

No. 31. 'A Fracture,' J. C. Hook, A. A portrait of a little boy who has broken his toy. It is a front face, small and sketchy; but gracefully and effectively wrought.

No. 35. 'Azaleas,' Miss A. J. Mutrie. A small composition, in which the flowers are painted with infinite delicacy and truth.

No. 44. 'View of Heligoland, where the Foreign Legion will Embark,' J. W. Carmichael.

"The meteor flag of England
Must yet terrific burn,
Till Danger's troubled night depart,
And the Star of Peace return."

This verse supposes the presence of a man-of-war. She is a line-of-battle-ship, and is signalling the island, as lying to. The sea, the drifting clouds, and, above all, the movement of the smaller craft describe a stiff breeze; and this language of the elements we have never seen more powerfully eloquent than in this picture. It seems to be full of the most minute and technical drawing. It is, therefore, to be regretted that such a work should have been placed so high, for in painting a ship this artist is unrivalled.

No. 46. 'A Party of Pleasure on the Lake of Wallenstadt, in Switzerland,' F. Danby, A. This is a large picture, and like those generally exhibited by this artist. It is an evening effect; but on this occasion the time is nearer twilight than usual. There is con-

sequently a more subdued light in the picture, and the composition as to its distances is clad less thinly than in the accustomed drapery of evening mist. On the right rises a screen of trees; the rest of the picture opens over the lake to distant mountains. The company of revellers occupy two barge-like boats, surmounted by sluggish sails. At a little distance the picture has a certain poetical charm acting impressively on the sense, and we might fancy that here we were about to join a revel of

"The Graces and the rosy-bosom'd Hours,"

but a nearer examination dispels the illusion. It is broken by a floating beer-bottle, which drifts towards us, and we discover that the party wear coats and waistcoats made by Schnitzler of Luzern, and eat sausages and dandelion salad. Yet although not so brilliant as we have been accustomed to see from the hands of this artist, it is a production of a high order of merit.

No. 51. 'Child at Play,' E. J. Cobbett. She is seated on a basket reversed, and is amusing herself with her doll. The figure is painted with great firmness, and relieved by a plain background. The expression and colour of the features are worthy of all praise.

No. 63. 'The See-Saw,' H. Le Jeune. How captivating soever may be some of the larger pictures of this always excellent artist, in brilliancy, sweetness, and harmony, they are surpassed by his smaller and simpler subjects. On one end of the see-saw a girl holds a child, while at the other end a boy carefully acts as a counterpoise. The picture contains little of what is significantly called colour, but what there is, is singularly effective by the aid of the warm and mellow greys which prevail in the work.

No. 64. 'Don Quixote's first Impulse to lead the Life of a Knight-Errent,' A. J. Herbert, junr. "Now he thought it convenient and necessary, as well for the increase of his own honour as the service of the public, to turn knight-errant." This is a very original conception of Don Quixote. He is seated in a thoughtful attitude, with a book on his knee, from which he has just raised his head. The figure declares itself at once a study from the life—from Spanish life—for so successful are the brown complexion and the adust features, that they never could be improvised.

No. 65. 'Morning: the Mouth of an English River,' T. Creswick, R.A. The composition of this work is in some degree like that of a recent production by the same painter. On the left is a knoll whereon is placed a windmill raised in opposition to the sky; the right opens an extensive view of the river towards the sea. A road passes near the windmill, and a wayfarer is seen approaching—the first that has passed that way, for the rabbits are not yet scared from their feed. The thin crescent of the new moon is still in the sky unextinguished by the subdued light of the rising sun. The whole of the near section of the work is executed with that perfect representation of grass, weeds, and broken ground which eminently distinguishes the works of the artist.

No. 68. 'El Pasco,' J. Philip. The subject of this picture, which is the property of Her Majesty, is a group of two Spanish ladies, wearing the full national costume. The coquetry of these impersonations is most felicitously expressed; the faces are Spanish in contour, complexion, and feature; the artist has had ample opportunities of describing accurately the costume which is shown.

No. 69. 'Consolation,' C. W. Cope, R.A. The consolation is administered by a child

to its mother; he wipes the tears from her eyes as she, a soldier's wife, sits overwhelmed with anguish at the receipt of the news from Sebastopol of the death of her husband. The narrative is very perspicuous, all the circumstances are set forth in terms extremely touching.

No. 70. 'The Viscountess Glamis,' L. W. DESANGES. This portrait presents the lady seated, and of the size of life; she wears black velvet, over which is thrown a white lace mantle. The features are agreeable and animated, and the treatment of the work is more simple than we usually find the portraits of this painter.

No. 74. 'The Right Hon. Lord Dumfermline,' SIR W. J. GORDON, R.A. This is an admirable portrait. Of the pictorial brown coat and browner waistcoat (of the homely cut now called morning-dress) a column might be written, and of the head and the features a page; but we can only say that the best principles of portrait-painting were never better illustrated than here.

No. 75. 'Cooling the Hoof,' T. S. COOPER, A. A group of cows in a meadow on the banks of a stream in which some of the animals are standing; the country is perfectly flat, and the scene therefore is open, and such as this artist so frequently paints. The cows, we think, are loosely drawn, and we have heard the lowing of many of them before. We begin to fear that this artist, once a *lacteum sidus*, will be outshone by other stars in the milky way.

No. 76. 'Mrs. Coleridge,' W. BOXALL, A. A small half-length figure, seated. The head is a charming study; sweet to a degree in colour and expression. The artist does not, it seems, desire his works "to rustle in French silks;" he paints nothing but white, and that in the licence of our old school; this is a disappointment to ladies, who like to see the quality of the lace, and above all the fashion of the "robe."

No. 77. * * * J. C. HOOK, A. An apology for a title appears here in the shape of a line from Spenser—

"Colin, thou ken'st the southerne shepherd's boye,"

presuming it to be what is pleasantly called in ancient catalogues "a conversation;" but the virtue of the work lies in the landscape, the local truth of which is really marvellous. We are upon a hill side—one of those hills that occur *passim* in Surrey; and we might listen to the chat of a boy herding sheep, and a girl knitting stockings, but these breezy downs are much too tempting. The right-hand section is beautifully diversified with the sheep and variously hued herbage, but on the left there is green pasturage which should have been broken. The distance closes with trees; it is altogether a most scrupulous imitation of nature.

No. 78. 'Scene—Lawn before the Duke's Palace. Orlando about to Engage with Charles the Duke's Wrestler,' D. MACLISE, R.A. The subject of this work is a passage from the second scene of the first act of "As you Like It," which we quote, in order to show the spirit which animates Orlando in opposition to that of Charles.

"Orlando. I beseech you, punish me not with your hard thoughts, wherein I confess me much guilty to deny so fair and excellent ladies anything. But let your fair eyes and gentle wishes go with me to my trial, wherein, if I be foiled, there is but one shamed that was never gracious; if killed, but one dead that is willing to be so. I shall do myself no wrong, for I have none to lament me; the world no injury, for in it I have nothing; only in the world I fill up a place which may be better supplied when I have made it empty."

"Rosalind. The little strength I have I would it were with you."

"Celia. And mine to eke out hers."

Orlando addresses Rosalind and Celia, who attempt to dissuade him from wrestling with Charles, and the Duke turns aside

to disembarass the parties. But in the picture we find, by a licence of the painter, the Duke present while Orlando addresses the ladies. The representation, therefore, is rather that immediately preceding the commencement of the trial. The Duke is seated in the centre, and the principal persons present range nearly on a plane across the composition. On the right of the Duke are Dennis (a servant), Oliver, the wrestler Charles, and Le Beau; and on his left Celia, Rosalind, Touchstone seated on the ground, Orlando, Adam, and lords and attendants. The figure of Charles is that of a Scythian Hercules, to whom, according to appearance, the slender form of Orlando should have yielded as a sapling. The tone of the work is not historical; it is as it should be—dramatic. The costumes, dispositions of light and shade, are as usual unexceptionable. As a painter of draperies, this artist is one of a few who excel; and the eloquence of his expression is always full of point. The group of the picture is that of Celia and Rosalind, notwithstanding the defects of these figures, and they are not faultless. We recognise in them the same type as that of Hamlet's mother, as Strongbow's Eva; nay, even as Ophelia; and all these ladies are in some degree embonpointées. We would that this well known face and figure could be changed. The work is, however, in all respects, one of the highest excellence. The story is told with singular power: each individual of the group contributes largely to the effect of the whole; the reading of the several characters is unexceptionable. Moreover, it exhibits careful finish in all its parts. The accessories are elaborately wrought: and, undoubtedly, the picture is one of the best achievements of our school.

No. 79. 'Capt. Emmat, Adjutant of the Worcestershire Yeomanry,'—Painted for Lord Ward, Colonel of the regiment, F. GRANT, R.A. A life-sized portrait, presenting the officer mounted. The horse is carefully drawn; but the "big" work occupies a space of which it is not worthy.

No. 85. 'Mrs. John Stuart,' D. MACNEE. The lady is seated. She wears a grey silk dress. The figure is relieved in the simplest manner by an open background. The expression is life-like.

No. 86. 'Sir James Emerson Tennent,' H. W. PICKERSGILL, R.A. An excellent portrait, and a striking likeness of the accomplished gentleman who, having filled several diplomatic posts, is now Secretary to the Board of Trade.

No. 87. 'Ilfracombe, North Devon,' C. STANFIELD, R.A. A small picture, affording a view of a harbour closed on each side by a rocky eminence. In the nearest site, which is the sand at low water, there are numerous figures engaged in unloading a brig that is laid upon the sand. The picture has all the firmness which this artist imparts to his works; but there is less of colour than is usually found in them.

No. 88. 'The Sylvan Spring,' R. RED-GRAVE, R.A.

"Deep and still that gliding stream,
Beautiful to me doth seem
As the river of a dream."

The subject is closed by an abrupt bank with trees, at the foot of which is a pool with a flow over the near bank. Life is communicated to the passage by some sheep and a girl with a pitcher at the stream. This kind of subject is painted by the artist with extraordinary truth.

No. 90. 'An Armenian Lady, Cairo: the Love Missive,' J. F. LEWIS.

"The token flowers that tell
What words can never speak so well."

This is the first painting we remember to have seen exhibited under this name. We have elsewhere spoken as they merit of his drawings in the Old Water-Colour Exhibition, and this picture we cannot describe in terms less laudatory. It is small, and has all the finish of his water-colour works, but with more softness. The lady is seated according to the manner of her country, and her head is seen in profile; the draperies, flowers, shrubs, and accessories are painted with painful minuteness, and yet, with the softness which we have mentioned, there is no lack of breadth. The face looks as if it had been stippled with a single hair.

No. 92. 'An Irish Cabin,' T. EARL. A picture of much merit, but we think it excelled by No. 93. 'Minding the House,' a cottage interior, in which are seen the guardians—a little girl and a dog. The subject is well lighted—good in colour, and in every respect a successful production.

No. 94. 'Afternoon: the River's Bank,' T. CRESWICK, R.A. This seems to be a pendant to a picture already noticed. In all the pictures recently exhibited by this painter, he seems to have subsided into low tone. This looks like a composition; at least it differs from earlier works, inasmuch as it may be that he does not consult nature so much as formerly. The left is closed by a group of trees, while on the right the course of the river is open, crossed near the foreground by a foot-bridge. The grassy bank is painted with palpable reality, but the trees are not graduated into masses and depth as others we have seen of the same series. The whole is laid in with low and middle tones, the highest lights being sparingly gathered up in two or three patches, in one of the cows, and their guiding and guardian cherub—a rustic child.

No. 95. 'Sancho Panza, and Dr. Pedro Rezio,' C. R. LESLIE, R.A. The subject is taken from the second part of Don Quixote. The Sancho that is here again presented to us is the same corpulent, bustling, bundle of proverbs, to whom we have already been introduced in others of Mr. Leslie's works, but not the same quaint sententious individual who holds converse with the Duchess in the Vernon picture. Of the latter short dark man we see only a little at a time, and much more remains behind, but the present Sancho is a full blown character. He is spread out before us, and means no more than he says. He is seated at table facing us, attended by lacqueys, who place before him the smoking viands which the doctor prohibits, in favour of wafers and quince marmalade. The doctor stands with his back to us (we wish his dead black cloak had been relieved a little by some reflected light), and Sancho and the lacqueys listen attentively to his commendation of simples. The picture is here and there slight in manner, but it has otherwise all the precision and clearness of the best of the painter's works.

No. 100. 'Nassau W. Senior,' H. W. PHILLIPS. A head and bust portrait of a gentleman in the act of writing; the features are endowed with thoughtful expression; too highly coloured, perhaps; but the work altogether is one of considerable excellence.

No. 103. 'Spring—the First of a Series of the Seasons,' T. WEBSTER, R.A. A small picture, containing a group of children playing on a foreground section of green-sward, closed in by trees. We have not before observed this artist so excursive in landscape. The grass and trees are rendered with the utmost delicacy, yet without the

loss of depth and roundness; but, above all, the children are the substance of the composition. No painter that has ever professed delineation of youth has succeeded so well in seizing youthful characteristic, unqualified and unexaggerated.

No. 107. 'Scottish Interior—Old Woman at the Shank,' J. CASSIE. The old woman is not so carefully drawn as might be; but the simple dispositions in this interior are very like a reality, and the manner in which the room is lighted is very effective. What the "shank" is does not very clearly appear; it may be something technical—technicality and affectation are always offensive in the titles of pictures.

No. 108. 'Maria Tricks Malvolio,' W. P. FRITH, R.A. The exact passage supplying the subject are her words on depositing the letter,—"Lie thou there, for here comes the trout that must be caught with tickling." It is a small picture, presenting Maria in the act of laying down the letter among the very densest of the garden shrubs. The foliage and branches, something like those of the ilex, traverse and come before the figure; but yet a more perilous arrangement is that of the light; for these leafy passages are lighted up so as to compete with the figure in importance; yet they are, nevertheless, superseded by the light on the figure. A vivacious and significant expression is most successfully given to Maria; and the whole is executed with the artist's usual grace.

No. 109. 'The New Number,' J. A. VINTER. A girl reading "the new number," which, by-the-by, to the unassisted imagination, is an unintelligible title. The picture is small, but it displays taste and knowledge.

No. 111. 'Il Penseroso,' W. E. FROST, A. Rather "La Penserosa," being a study of a girl in deep thought: it is a small picture, and, perhaps, less attractive than others of a similar standard by the same painter.

No. 112. 'The Gillie,' A. COOPER, R.A. The gillie plays but a secondary part in the picture; the principal being a shooting pony, which is most skilfully portrayed. It frequently occurs in the works of this artist that the horses, being drawn with taste and skill, extinguish the pretensions of the human figures with which they are associated.

No. 119. 'The Lord Almaric Athelstane Spencer Churchill, and the Lady Clementine Spencer Churchill, the Infant Children of Charlotte Augusta, Duchess of Marlborough,' J. SANT. So stands the title; yet the picture does not represent infants, but a boy and a girl already well grown, and very busily feeding their bird. The attention of both children is fixed upon some object, which the spectator discovers by the shadow on the window-shutter to be a bird, that does not appear in the picture. The incident is very circumstantially made out, constituting the work rather a picture than a portrait.

No. 120. 'Beatrice,' SIR C. L. EASTLAKE, P.R.A. The picture is a life-sized head and bust; but we scarcely know which Beatrice to take it for. There is something in it that might point to Dante's "Theology,"—for

"La nobile virtù Beatrice intende,
Per lo libero arbitrio, e però guarda,
Che l'abbia a mente s'a parlar ten prende."

If she be the Beatrice of Benedict, she is much subdued since we knew her of yore,—

"For nature never framed a woman's heart
Of prouder stuff than that of Beatrice."

We therefore incline to the allegory, or rather to that kind of impersonation, neither positively real nor allegorical, by which this artist, as we suppose, typifies

certain human perfections. The head and the entire composition are painted with the nicest care.

No. 121. 'Flitting Shadows,' H. JUTSUM. This is a highland landscape—it may be a ridgy passage in the wilds of Arran. It is charmingly harmonious in colour, and bears everywhere, not only in its black sheep, but in its herbage and geological features, a lively impress of the land of heather. The title is most satisfactorily realised: a large expanse of country is spread before us, over which the shadows of the driving clouds are described as rapidly passing.

No. 122. 'Church of Notre Dame at Caen, Normandy,' L. J. WOOD. A piece of ancient and weather-worn architecture, whereof the details are rendered with great fidelity of drawing and solidity of painting.

No. 124. 'The Birthplace of the Streamlet,' J. C. HOOK, A. A small upright picture, the subject of which is closed in by a weedy bank, on which trees are growing, though little else than their roots are visible. It seems to have been very closely studied from nature, and with a success which communicates to it much interest.

No. 126. 'Lovers,' W. P. FRITH, R.A. They are seated, and wear modern costume. It is agreeably painted: the point of the story is at once seen.

No. 127. 'Through the Green Shade Wandering,' A. EGG, A. A small half-length study of a lady; very like a portrait, though wearing the costume of the time of Charles I. Of the movement of the lady's head, it may be remarked that it is not very graceful. No. 136 is a work also by the same painter, but very different in subject: it has no title, but, in the place of that, there is a passage of poetry, rather hackneyed, but we like hackneyed verse,—

"Oh, what was love made for, if 'tis not the same
Through joy and through torment, through glory
and shame,
I know not, I ask not, if guilt's in that heart,
I but know that I love thee, whatever thou art."

There is more of it, but we content ourselves with this, to show, in default of a title, the nature of the scene. The subject seems to be a story of an Irish gentleman, imprisoned, perhaps, for having taken some part in the Irish insurrections at the end of the last century. He is visited by his wife; and in his agony he throws himself into her arms: there is nothing in the picture beyond the figures, but in them alone is set forth a long and sad story.

No. 137. 'Lieutenant-General Hearsey in the Dress of the Irregular Native Cavalry of the E.I.C.S.,' E. M. WARD, R.A. Elect. This is a small full-length portrait, in the very picturesque dress mentioned in the title. The officer holds a scimitar in his right hand, and rests his left on a brass gun. It is in all respects a very striking work, being excellent as a portrait and valuable as a picture.

No. 141. 'The Mitherless Bairn,' T. FAED. The subject is from the poetry of Thom:—

"Her spirit that passed in yon hour of his birth,
Still watches his love-lorn wand'rings on earth,
Recording in Heaven the blessings they earn,
Who coultly deal with the mitherless bairn."

The subject is of a homely kind, but the picture is of a rare and high quality. The scene is the home of a family of cottagers, at whose door the "mitherless bairn"—a poor destitute child in sordid rags—has presented himself. The rude comforts of the interior, and the ruddy health of the younger members of the family, form a strong contrast to him in his destitute condition. The right-hand portion of the work, with the figures which are grouped there, are equal to the very best productions of this class: on the left sits the mother of the family,

admirably painted; but we think the effect of this figure injured by the light on the left.

No. 142. 'Dutch Boats Entering Harbour—Zuider Zee,' C. STANFIELD, R.A. A small picture, showing only a dogger with a large merchantman in the distance: the composition is assisted by the end of the jetty. The colour of the water, which is somewhat muddy, indicates the proximity of the shore; and the indications of wind are sufficiently felt. Very similar subjects have been painted before by this artist, all distinguished by great originality and power.

No. 143. 'Portrait of an Old Scotch Lady,' J. ROBERTSON. She is seated, and wears widow's weeds. There are no accessories, the figure being relieved by a plain background. This is one of the best portraits we have for some time seen. The face is well lighted, so as to define all the markings with spirit, without cutting up the features. It is, indeed, a production of the very highest promise; and qualifies the artist even now to take high rank as a portrait-painter.

No. 148. 'Joseph Robinson Pease, Esq., of Hesselwood, East Yorkshire. Presented to Him by his Friends and Neighbours,' SIR J. WATSON GORDON, R.A. The figure is seated, and holds a book: like all the works of the artist, the head is painted with masterly power.

No. 149. 'Lear recovering his Senses at the Sight of Cordelia,' J. R. HERBERT, R.A.

"Lear. Pray do not mock me:
I am a very foolish fond old man,
Fourscore and upward; and, to deal plainly,
I fear, I am not in my perfect mind.
Methinks I should know you.
Yet I am doubtful.
Do not laugh at me;
For, as I am a man, I think this lady
To be my child Cordelia.
"Cordelia. And so I am—I am."

Lear is yet upon the couch whereon he has been extended in sickness: he rises as addressing his daughter, whom we see in profile. The features of Lear are fully expressive of his doubt and embarrassment, and those of Cordelia are eloquent in the language of affection. The physician is seen at the entrance to the tent, beyond which lies the sea. The composition contains as little of accessory as possible: the story is entirely confided to the features and personal expression, deriving great assistance from the hands. In execution the work is distinguished by elaborate finish, but without any approach to hardness; and nowhere do we find any incident that can derogate from the earnestness of the subject.

No. 150. 'Near Manchester,' E. HARGITT, A small picture, abounding in originality, and very like the work of an artist much accustomed to work from nature.

No. 151. 'A Breton Girl selling her Hair,' A. PROVIS. This is a French provincial interior, rich in the carved armoires that we see in Normandy and Brittany. There are several figures, and among them the girl displaying her long and ample tresses. The composition is full of material, the whole of which is executed with the scrupulous elaboration which characterise the productions of the painter.

No. 152. 'From Our Special Correspondent,' T. FAED. This is a small cottage interior, with an old woman very intently reading the *Times*. The figure is most effectively lighted; and the general treatment, especially in the left section, is most judicious: this, in short, is the picture. The right section is *de trop*.

No. 153. 'The Little Stranger,' D. C. GIBSON. The scene is the cottage of a gamekeeper, or farmer; and the "little stranger" is nursed by the grandmother: the composition is too much dislocated, but the execution is generally very careful: no

proportion of this can be dispensed with, and yet there is a deficiency of spirit.

No. 154. 'A Devonshire Mill,' F. R. LEE, R.A. Not a very attractive subject for an oil picture. The mill is a small thatched building, working with an under-shot wheel.

No. 156. 'Portrait of a Gentleman,' J. ROBERTSON. He is presented seated and reading, the head is in profile. Although a good work, it does not approach in excellence the portrait of the old Scotch lady by the same artist, already noticed.

No. 159. 'The Right Hon. Sir Robert Harry Inglis, Bart., D.C.L., &c., late one of the Burgesses of the University of Oxford,' G. RICHMOND. This portrait, we are told, has been painted by subscription of friends and former constituents for the picture gallery of the University. It is a full-length portrait of the size of life, we think taller than the late baronet—the figure is attired in the robes of his dignity. It is a striking resemblance, and the first essay in this department of art we have seen by the artist. Few portraits in the collection will be more generally interesting as calling to remembrance the venerable and estimable gentleman so largely known and as largely beloved.

No. 161. We read in the catalogue 'Royal Pensioners at Carisbrook Castle, 1650,' C. W. COPE, R.A. For "pensioners" we think the word prisoners should be substituted; if this be not an error there are many errors in the catalogue, inasmuch as to constitute that of the Royal Academy the most incorrect of the catalogues of the season. This is the story of the death of the Princess Elizabeth, second daughter of Charles I., a princess of great abilities and rare virtue. She, with her brother Prince Henry, was sent a prisoner to Carisbrook Castle, and there died of grief in 1650. She was found dead, with her cheek resting on her bible, the last gift of her father. We have seen the subject variously painted, but it is scarcely consistent with the facts to place the deceased on a stone window bench, as we find her here. The subject is treated as an effect; the light from the window falls full upon the lifeless figure, and strongly opposed to it are those of the prince and one of the guards.

No. 162. 'The Coast at Fairlight,' J. THORPE. An expanse of the sea-shore at low water. We have not seen at Fairlight so much of the shore dry as is here shown; the subject is, however, well managed, and thus becomes interesting.

No. 167. 'The Truant,' G. SMITH. He is being conducted by his mother to school, and a party of boys are lying in wait to snowball him as he passes, for the snow lies deep upon the ground. The determination of the matron, and the sullen grief of the truant, with other circumstances, detail the narrative with sufficient precision; such figures are those in which this artist excels.

No. 168. 'Balaklava, 1854—Conflict at the Guns,' G. JONES, R.A. The Russian gun-carriages are generally painted green, here they are represented as black. The more we see of battle pictures, the more are we persuaded of the difficulty of painting them with the necessary degree of truth. The sketch presents a *mélée*, in which our hussars are cutting down the gunners.

No. 170. 'Wood Nymphs,' W. E. FROST, A. A small picture—in short a miniature—in oil, containing three of those—

"Centum quæ sylvas, centum quæ flumina servant,"

for these are equally wood or water nymphs. One turns her back to the spectator; she is

elegantly drawn, and most delicately painted, and throughout the little picture is worked with the most minute finish.

No. 171. 'John G. Lockhart, Esq.,' F. GRANT, R.A. This is a small half-length, presenting the subject standing. The head is endowed with a thoughtful, student-like character, but the sketchy manner of the hands gives them the appearance of the hands of a man much older than Mr. Lockhart.

No. 172. 'A Group in an Interior,' T. S. COOPER, R.A. These are now the most agreeable pictures the artist paints: his open groups and compositions want some refreshing variety. We have here a few sheep and a calf lying in a shed. The latter is much the most interesting animal; he is rough and natural, but the sheep look too ladylike, they ought never to become mutton.

No. 175. 'The Young Waltonians,' J. A. VINTER. These are a boy and a girl, angling for tittlebats. There is a great difference in the treatment of these two figures; the boy being brought forward in a manner which communicates weight and substance to the figure, while, on the contrary, the girl is altogether ineffective. The rest of the composition has been executed with much precision.

No. 179. 'The Old Forge,' W. HUGGINS. The principal in this picture is a group of donkeys, mother and foal, with an accompaniment of goats and other objects. The donkeys are well drawn and painted, but from the manner in which they are relieved, the merit of the work is not seen.

No. 180. 'Sir Samuel Martin, Baron of the Exchequer,' F. GRANT, R.A. This is, perhaps, the best masculine portrait ever executed by this artist. The subject is presented standing wearing his robes, black, trimmed with ermine, relieved by a perfectly plain background. The features are vivacious and spirited to a degree.

No. 181. 'Christabel,' W. DYCK, R.A.

"It was a lovely sight to see,
The Lady Christabel when she
Was praying at the old oak tree,

Her slender palms together prest,
Heaving sometimes on her breast;
Her face resigned to bliss or bale—
Her face, oh! call it fair, not pale."

In this impersonation of the Lady Christabel the artist seems rather to have inclined to the Madonnas of Nuremberg, or those of the early Italian school, than to the mystic conception of Coleridge. She is represented with her palms joined, and a portion of the gnarled trunk is seen on her right. The face is moulded in such a manner as studiously to avoid allusion to the Greek remains from which the Italian painters latterly worked, and still, coinciding with the early masters, it is without shade. The face is modelled for character, not beauty, but it is scarcely judicious to draw such a line between the two as to separate them so entirely as we see here. The draperies and the old tree show the closest observance of textures and surface.

No. 182. 'A Race,' T. WEBSTER, R.A. The race is between two little boys mounted on the backs of their elder brothers, who are careering on the grass on all fours. One of the riders, in falling off, has seized the mane of his horse, that is, his brother's hair, who naturally throws his head back with precisely the distortion of feature that is always seen when the hair is pulled. The others therefore may be considered the winners. The countenance of the successful rider is eager and earnest to a degree. The scene is an open field, where, in the background, a game of cricket is going on.

No. 184. 'On the French Coast, near

Portel,' W. E. BATES. Very spirited and true: evidently an accurate copy of the scene, made "on the spot."

No. 186. 'Sketch from Cliefden, looking towards Maidenhead, on the Thames,' F. R. LEE, R.A. The nearest section of this view is occupied, especially on the left, by the tops of trees, while the right exhibits a plain of meadows extending to remote distance, studded here and there by cattle and a variety of objective. It is light and sparkling, and one of the best works we have seen from the hand of this painter.

No. 187. 'Repulse of the Cossacks by the 93rd,' A. COOPER, R.A. It is notorious that the horses ridden by the Cossacks are small wiry animals, but these which mount the soldiers before us are chargers well suited for our heaviest regiments. In No. 200, 'Snipe, Lapwing, and Kingfishers,' this artist is more fortunate. The birds are admirably described, but the shred of landscape by which they are accompanied is not so happy.

No. 199. 'A Church Door,' J. D. LUARD. The door is opened by a charity boy to an applicant, a village girl; but the point of the picture is its light, shade, and manipulation.

No. 201. 'Penserosa,' C. W. COPE, R.A. This is a study of a female figure in a monastic habit. She stands under an arch reading a book. It looks so much like an essay in religious Art that we think a title from profane poetry misapplied.

No. 203. 'Flora, a Study,' H. H. EMMERSON. A small work, presenting a child asleep; the face and head are charmingly painted, but the former is too uniformly red in colour.

No. 205. 'An Italian Mother praying for her Sick Child,' H. PICKERSGILL.

"Mary, Mother, Virgin mild,
Have pity on my sickening child."

An incident commonly seen in Italy, that of a sick child being brought to an image or a picture of the Virgin, to be cured through the supplications of the mother. The mother is attired in her holiday gear, and kneels earnestly before the altar, over which is the picture, and near which the child lies in a wicker cradle. The principal figure is well drawn and powerfully lighted.

No. 206. 'The Recruit,' W. W. NICOL. This composition contains numerous figures, all of which contribute their quota to the story. A country lad has enlisted, much to the grief of his relations, and especially of a maiden, who hangs over him in deep grief. The recruiting sergeant stands in silent determination, deaf to every entreaty to release the recruit. Every character in the scene contributes to the story; the composition is too much distributed, but this is in some degree compensated by the nicety of the execution.

No. 208. 'Lady Grey,' W. GUSH. A three-quarter length figure, of the size of life, and relieved by an open landscape. The lady wears white satin. It is the best work we have ever seen by this artist, and in all points a portrait of a gentlewoman.

No. 209. 'The Marquis of Blandford,' J. G. MIDDLETON. Also a three-quarter life-sized figure, wearing ordinary morning costume. The features are agreeable in expression, and at once engage the spectator.

No. 211. 'A Morning Reverie,' E. F. HOLT. This is placed next the ceiling, where, of course, some pictures must be if the walls are covered; it has attracted our notice from its apparent firmness of manner.

No. 213. 'Miss Thorald,' L. W. DESANGES. A portrait of a lady in a black dress; the figure is presented sitting, and is distinguished by much feminine grace.

No. 214. 'The Very Rev. Llewelyn Llewellyn: a Testimonial presented to him by his Pupils,' H. W. PICKERSGILL, R.A. A portrait possessing the usual excellences of this artist: with evident truth forcibly and gracefully transferred to canvas.

No. 215. 'The Rev. Thomas Carter, M.A., Fellow of Eton College,' J. P. KNIGHT, R.A. This half-length is seated, and characterised by that roundness and firmness of manner which distinguish all the works of the painter. It is in colour, perhaps, too uniformly ruddy.

No. 216. 'The Grande Place at Arras—France,' L. J. WOOD. Very successful as a representation of locality. The colour is not that which is peculiar to the place, but the drawing and painting are highly meritorious. The square is covered with figures and carts as if it were market-day, and these are made out with great accuracy.

No. 217. 'Temptation,' J. COLLINSON. The story seems to be of two Eton boys, of whom one is just returned to school, and holds in his hand a piece of money, for which the other offers him some article of hardware; at least, so we read the story, for it is not very clear. The scene is the bedroom of him who is just arrived, and every object in it is most carefully made out.

No. 218. 'Hotspur Dreaming,' W. J. GRANT. The subject from Henry IV. is found in the following passage,—

"Lady Percy. In thy faint slumbers I by thee have watched,
And heard thee murmur tales of iron wars,
Speak terms of manage to thy bounding steed,
Cry 'Courage!' to the field."

We see, accordingly, Hotspur sleeping on a couch; he wears a yellow robe; but beneath it appears a suit of mail—not a very comfortable sleeping dress. By him sits Lady Percy, who supports their child—a boy—on the back of a rough deer-hound. The figure of Hotspur is in shade, but the light falls full upon Lady Percy, an impersonation painted up to a tone of prominent brilliancy. The incident of the child with the dog is very well managed. The composition is altogether well conceived and appropriately realised.

No. 219. 'Trees on the Banks of the River Taw, North Devon,' F. R. LEE, R.A. This work is infinitely more careful than others which the painter has exhibited lately. The water flows in the centre of the composition, and on each side is a group of large trees, the branches and foliage of which are drawn and painted with taste and discrimination. Beyond these trees we catch glimpses of the near and distant country. This work appears to be more judiciously elaborated than any which the artist has of late executed.

No. 221. 'The Right Honourable Lord Brougham and Vaux,' J. WILSON. It is at once recognisable; but the markings of the face are too strong. The subject is seated, and reading a blue-book.

No. 223. 'From the Book of Job,' C. ROLT. This is the story of Job's comforters:—"So they sat down with him upon the ground seven days and seven nights, and none spake a word unto him, for they saw that his grief was very great." Job himself is a good conception, but the others are too much dressed. The artist here follows the authority of the Nineveh antiquities: he is right to do so; but it should not be felt that the exact forms have been copied. Costume and characteristic thus transferred, should be treated according to the condition of the Art of our own time.

No. 224. 'Portrait of the late Colonel Haldyard,' SIR J. WATSON GORDON, R.A. This portrait is to be placed in the Town

Hall, erected by the Colonel at the expense of four thousand pounds, for the accommodation of the public of Stokesley. In all valuable qualities this is an admirable portrait, but the figure looks too tall.

No. 225. 'The Captivity of Ecelino the Tyrant of Padua,' S. A. HART, R.A. The subject is found in Sismondi's "History of the Italian Republics."—"Ecelino, repulsed and pursued as far as Vimercato, and at last wounded in the foot, was made prisoner, and taken to Soncino; there he refused to speak, rejected all medical and spiritual aid, tore off all the bandages from his wounds, refused food, and, finally, expired on the eleventh day of his captivity." We find him, therefore, on a couch, at the foot of which a woman kneels offering him fruit, which he rejects with an impatient gesture. The left of the picture is occupied by knights and soldiers in mail armour; and one figure especially, very strongly opposed to the light, is remarkable for the attention given to the drawing and painting of the armour. In this figure there is substance enough, but those in the light are somewhat deficient in roundness.

No. 226. 'The Choir of the Church of Santa Maria di Novello, Florence,' W. D. WEST. Very like this famous and ancient interior, only looking too fresh: the stalls and all the carving are most faithfully imitated, and the depth of the choir is most perfectly described. It is one of the best pictures of its class.

No. 227. 'Late at School,' W. BROMLEY. The self-accusing delinquent, a rustic student, is opening the school door, against which his figure tells powerfully, in contrast to what we see within—the pedagogue and a group of his pupils. As an effect it is well managed; but the story of "Late at School," is not very clear.

No. 230. 'Sir John Jervis Knight, Lord Chief Justice of the Court of Common Pleas,' H. WEIGALL, JUN. The subject is seated, and wears the judicial robes, as if in court. The resemblance is so accurate as at once to declare the sitter.

No. 235. 'The Lady Constance Maidstone,' H. GRAVES. The lady appears to be seated on a piece of rock, and holds a large brown water-jar (proposing an allusion to Rebecca?). The dress too is severely plain both in cut and in colour. It is proposed that the sentiment of the work should be more profound than that of portraits generally; but we think that a *sine quid non* in all portraits is the representation of the sitter in a costume and style in which he or she either commonly appears, or may have worn at some time.

No. 236. 'Captain McClure, R.N., H.M. Discovery-ship, "Investigator" (who, while employed upon the search for Sir John Franklin, boldly penetrated through an unknown ice-encumbered sea, and discovered the North-West Passage, which had baffled the efforts of Arctic navigators for three centuries),' S. PEARCE. This officer is introduced wearing a kind of light macintosh, the figure being of the size of life, and shown at half-length. He carries a rifle slung at his back, and his spy-glass in his left hand. It is an admirable figure, so well relieved, that it seems advancing from the frame.

No. 238. 'The Morning Grey, with Cattle of Different Breeds,' J. WARD, R.A. We distinguish a difference of form in the various oxen introduced here; but animals are now so accurately painted that nothing in the bygone school of cattle-painting is in anywise acceptable.

No. 239. 'The Broken Window,—Who Threw the Stone?' W. H. KNIGHT. The

broken window is that of a village shoemaker, who is prosecuting his inquiry among the idlers of the village. He has seized two, one of whom is pointed out as the delinquent. The work abounds with appropriate expression, and to the realisation of the proposition in the title, nothing is wanting.

No. 240. 'The Bird Keeper,' R. REDGRAVE, R.A. This artist was formerly a painter of incident in the every-day drama of life, essayist, and moralist, but now he has retired to the shady bank near the limpid pool. The subject, like all those he prefers, is a weedy bank, shaded by trees, with a rill or pool at the foot. The bird-keeper is a boy seated on the bank, watching to scare the birds from the crops. It is worked out with all the zest and patience which the artist displays in these simple but difficult subjects.

No. 245. 'View of the Great Matterhorn,—Valley of Zermatt, Canton Valais. Taken from the Foot of the Riffelhorn, at an Elevation of 9000 feet, in 1854,' H. C. SELOUS. So we read the title, but we presume to read "Wetterhorn" for Matterhorn. The picture is placed near the ceiling, but it seems to us that there is material in it which ought to have secured it a better place.

No. 248. 'Field Flowers,' J. T. PEELE. The subject is a little girl, busily engaged in gathering flowers. The draperies of the figure are painted with good feeling: indeed so much so as to make the head appear feeble.

No. 249. 'The Battle of the Alma,' G. JONES, R.A. This is intended as a preparatory sketch for a large picture. The view shows the whole of the positions, and the nature of the ground. A general view of an engagement, with the disposition of the troops at a particular time, can very well be painted: whereas, it would be impossible to paint an episode, describing all that took place upon a given spot at a particular time. The army has passed the Alma, and is ascending the hill, and the battery is attacked by the Light Division, supported by the First Division and Highlanders. We doubt not the artist has consulted the best authorities for his composition.

No. 250. 'A Scene from Scutari Hospital,' D. Y. BLACKISTON. The scene is one of the nurses ministering to a wounded sergeant of the Guards. The wounded man is extended on a pallet, and has the appearance of having suffered long and acutely. The nurse is a substantially painted figure, and the conception generally is carried out with great power.

No. 252. 'Mrs. Henry Guise,' H. GRAVES. This is a small full-length portrait of a lady wearing white satin. It is a sparkling and elegant production.

No. 267. 'The Wedding Morning,' J. H. S. MANN. The composition contains two figures, that of the *fiancée* and her little sister, who is embracing her. It is a bright and agreeable picture.

No. 268. 'Haymaking,' G. E. HICKS. A small picture, in which a young lady is seen in the hayfield as an amateur. The hayfield is very well described, and the effect of sunshine has been communicated to it with but little effort. Any strong dark would be a spot in the picture, but we think that a little more of shade had been advantageous.

No. 269. 'A North Sea Breeze on the Dutch Coast—Scheveling Fishermen hauling the Pinck out of the Surf,' E. W. COOKE, A. This is a large composition, which excites our sympathy, seeing, as we do, the brave bark "Van Kook" in difficulty here. The wind is off the sea, and the surf is making a

breach over the boat forward. It is not very clear that the stout skipper and his good crew will get their vessel off. As is usual in the works of this painter, the boat and all her gear are painted with an intense accuracy. Scheveling appears on the left, and on the sand are many groups of the townspeople. Scheveling, since the days of Vandervelde, has been a prolific source of subject-matter. Every season produces more than one Scheveling picture. We have not for many years seen a "sea-piece" so entirely satisfactory as this: it blends the earlier freshness of style of the artist with his more matured experience; it would do honour to any painter of any age.

No. 274. 'The Miniature,' G. WELLS. A single figure, that of a girl, who holds a miniature before her, upon which her eyes are intently fixed. The drawing is faultless, and the manipulation spirited, but the colour of the neck is cold.

MIDDLE ROOM.

No. 281. 'The Right Hon. Sir W. Molesworth, Bart., M.P.,' SIR J. WATSON GORDON, R.A. The subject is seated, and wears an ordinary morning dress. The identity is sufficiently pronounced, but the work is perhaps the least successful of those exhibited by the painter.

No. 282. 'The Rescue,' J. E. MILLAIS, R.A. In this work, the purpose of the artist has been to paint a strong reflection from a body of flame. In this he has succeeded; perhaps such an effect has never been described with more impressive truth, but there are some discrepancies in the narrative which we shall notice. The "rescue" is that of three children from fire, by a fireman who is descending the stairs of a burning house, holding a child under each arm, and supporting the eldest, clinging to his back: and they are received by the mother, who, in her night-dress, is kneeling on the stairs. The mass of fire is in the upper part of the house, and the reflection only is cast upon the figures, and it falls most powerfully, as a terrific red glare upon the faces of the children, their dresses, and even partially on the dress of the mother, but we know not why the dress of the fireman is not at all lighted. It is of dark cloth, a material strongly susceptible of light and shade; this cannot have been overlooked, but the rationale of such treatment is not intelligible. The drawing of the fireman is faulty, the head is too large,—it is true the figure is stooping, but yet the head is too large, and the impassive expression of the man is by no means consistent with such a scene. He does not look even warm; a fire-eater, or even a salamander, would look a little excited, but he is as insensible to emotion as marble, and less yielding to fire. In the figure of the mother there is too much of the meagre devotees of the Giotteschi, the figure wants substance; such drawing in the early masters was weakness, in modern painters it is pedantry. The head of the mother is the same which this artist always paints, and the drawing of the hands and feet of the children is a profession of eschewing prevalent mannerism, by an imitation of the infancy of Art. Again, the utmost accuracy in all the circumstances is proposed, but there never was a party rescued from fire under the conditions represented here; there is no smoke,—it is impossible that the staircase could be otherwise than filled with smoke. As a mere effect, the picture is triumphant, but the truth of the conditions must not be canvassed. It is certainly not an advance on previous works, and, we

imagine, will give satisfaction to very few of the many who will examine it.

No. 285. 'Lago di Garda—from above Dezenzano,' V. DE FLEURY. We see the town at a little distance extending along the brink of the lake, and beyond it the lake, encompassed in the distance by lofty mountains. The picture is characterised by much sweetness of colour and execution.

No. 286. 'On Wimbledon Common—Mid-day,' A. W. WILLIAMS. The sun is not in the picture, but the sunlight is shown negatively, that is, by the shadows. The subject is only a piece of rough ground; a representation deriving value from its close interpretation of nature.

No. 287. 'Evening,' F. DANBY, A. A large composition, suggested by an old song: we may presume, from the words, "in the rosy time of the year," accompanying the title; but the picture pursues in some degree the spirit of the ballad, as we find the subject incident principally connected with hay-making. The ballad may have suggested the composition, but the picture does not suggest the ballad. It is uniformly low in tone, and, although one of those phases of nature which this painter describes with such enthusiasm, there is by no means that spirit and sparkle about the work that we have hitherto seen in his treatment of sunset and twilight scenes. On the left the composition is closed by trees and rising ground, the right opening into distance over the hayfield; when, directly in our path, we see a load of hay, and a little farther two figures, representing, it may be supposed, the "Jockie" and the "Jennie" of the ballad. It has been most industriously manipulated, and is evidently the work of a master; but nothing is so unequal as genius.

No. 288. 'Columbus in Chains,' C. A. DUVAL. This incident is the seizure of Columbus at Hispaniola by order of Ferdinand and Isabella. The figures, of which Columbus is the principal, are grouped on the sea-shore. Nobody could be found to rivet the fetters, but a servant of Columbus was base enough to load his master with irons. The subject is judiciously selected, but the figures are all over-dressed.

No. 294. 'The Pet Swan,' H. C. SELOUS. A small picture placed near the ceiling, but apparently painted with firmness and well coloured.

No. 298. 'Collecting the Offering in a Scotch Kirk,' J. PHILLIP. Although serious, the theme is prolific of a variety of grotesque expressions: a tall elder presents a long-handled box to the tenants of a pew, some of whom contribute, others decline to give, especially one of the party, who resolutely keeps his attention fixed upon his psalm-book. A penny has been given to a little girl to pass into the box, but she clutches the penny, and would rather retain it. The variety of character and expression is admirable, the firmness of the execution is well suited to the subject, and the severity of the colour not less appropriate.

No. 299. 'Near Rome—Landscape with Buffaloes,' S. ZAHNER. This is a production in the taste and feeling of a foreign school. The locale is a piece of rough and broken country, intersected by a sluggish stream, which a herd of buffalo is passing. The landscape is low in tone, and has but little variety of colour; it is generally sketchy in execution, and worked upon principles few and simple. It consists of only two breadths, but little broken, ground and sky; and these in opposition, if painted without affectation, are certain to produce good effects.

No. 301. 'Just Shot,' MISS E. WALTER. A poor chaffinch is here seen dying on the

snow, near a tuft of holly and weeds. Nothing can exceed the accuracy with which the leaves and grass are represented, but the subject is scarcely suitable for a lady.

No. 302. 'Common Scene, in Surrey,' T. CRESWICK, R.A. A very small landscape, traversed in the nearest section by a road, a prominent feature in most of the works of this artist. It rises here to the right, and beyond it the eye is led to a passage of country richly wooded. The picture throughout shows extraordinary care and neatness of execution; and is qualified with more of the reality of nature than the other exhibited works by the painter.

No. 304. 'Primula and Rhododendron,' MISS MUTRIE. Simple and beautiful—the character and freshness of the flowers are perfectly preserved. Of No. 306, 'Orchids,' by Miss A. J. MUTRIE, the like may be said, but for exotics there is not with us the same feeling as there is for indigenous flowers, with which so much poetry is associated.

No. 305. 'At the Opera,' W. P. FRITH, R.A. A single small figure, that of a lady seated in a box, her attention fixed upon what is passing on the stage. It is a successful study, very much like a portrait; but a charming example of the accomplished artist.

No. 309. 'A Hearty Welcome,' G. B. O'NEILL. He who is so received has the appearance of a "small" farmer; he is welcomed by the inmates of the cottage as if he had travelled far, and been long absent. There are character and patient elaboration, but little point in the work.

No. 310. 'Autumn Showers,' T. S. COOPER, A. This is the title of a group of sheep, in an open pasture; they have received a greater amount of care than any recent similar production of the painter, but the heads of the animals are very much like those of others in similar compositions. We have known these sheep for many years.

No. 311. 'Welsh Peasant,' G. YOUNGE. A small full-length study of a country-girl, brought up in relief against the sky. It is a subject of a commonplace kind, but very successful.

No. 312. 'Mrs. Lionel Ames,' R. BUCKNER. With the lady are grouped two children, the composition being completed by a dark rocky background. The head of one of the children is an admirable study; there is in the execution a great degree of freedom.

No. 318. 'Sir Thomas Hesketh, Bart.,' E. WILLIAMS. This is a half-length figure, presented standing; the features are well-coloured, and endowed with thought and language.

No. 319. 'The Temple of Bassæ or Phigaleia in Arcadia, from the Oak-woods of Mount Cotyrium; the Hills of Sparta, Athome, and Navarino in the Distance,' E. LEAR. This large picture strikes us as being less severe and edgy than any its author has exhibited. The nearest site is very rocky, but it bears a large and spreading oak, though there is little appearance of soil to sustain it. Even if the ruined temple were not there, we feel that we are in the land of the well-greaved Greeks, and we believe that the subject is rendered with all fidelity.

No. 320. 'Looking Down the Stream,' J. MIDDLETON. This is a study of the rocky bed of a rivulet in summer, its volume shrunk to a few stagnant pools. The bed is on both sides shaded by trees, which are, in colour and drawing, highly meritorious. It is seldom that we now see a subject of this kind worked out with so much taste and feeling.

No. 321. 'The Writing Lesson,' J.

COLLISON. A cottage incident; a little girl is instructing her father to write his name on a board with chalk. She has written "J. Smith," and under her instruction the pupil is forming his letters, with an infirm hand. The father's back is turned to the light, and his face is lighted by reflection. The whole is so clear and perspicuous, that the relations of the figures are at once understood. The drawing and painting leave us nothing to desire.

No. 323. 'Scheveling Sands—Low Water—Tide Coming In,' E. W. COOKE, A. The Scheveling shore is now so well known that it requires no description. The wind is still off the sea, and the line of surf traverses the composition; the principal objects are the pincks, among which we recognise the "Van Kook," and only wonder how she escaped the breakers to which she was exposed at high water. There is a reality about this picture which entirely satisfies while it greatly delights.

No. 324. 'Christian conducted by Charity, Prudence, Piety, and Discretion, into the Valley of Humiliation,' F. R. PICKERSGILL, A. The group are descending towards the spectator. Christian wears a suit of plate armour; Charity stands with her back turned, supporting a child with her left arm, and holding a small basket containing bread and wine in her right hand. Piety is in white, and walks on the left of Christian; on his right is Discretion, and Prudence removes the thorns from his path. The subject in its treatment is at once declared a didactic allegory, and if John Bunyan had never written, such a picture would clearly describe the progress of one clothed with the armour of righteousness. The work is deeply interesting, exceeding beautiful in manner, manifesting a love of truth and virtue, and largely augmenting the respect which the accomplished artist so continually excites by his works.

No. 326. 'The Mountain Ramblers,' J. THOMPSON. These ramblers are a goat and a little girl, who are circumstanced in a romantic landscape, coloured with much sweetness. The child stands on a mass of rock, and offers a foxglove to the goat. Near the figure rises another mass of rock, which, perhaps, injures the effect. The time is afternoon, and the warmth of the sky is well supported by the mellow tone of the landscape. There are few pictures in the collection more charming than this.

No. 327. 'Othello and Iago,' S. A. HART, R.A. The subject is found in a passage of the third scene of the fourth act:—

"Othello. What dost thou say, Iago?
"Iago. Did Michael Cassio, when you woo'd my lady, know of your love?
"Othello. He did, from first to last; why dost thou ask?
"Iago. But for the satisfaction of my thought; no further harm," &c.

Othello and Iago are standing together; the former distracted and thoughtful; the latter is very earnest in gesture and expression, and seems to be in the act of putting the question. It is a large picture. The figures are even small life size. Of the two figures that of Othello is the better conception.

No. 328. 'Sir Peter Laurie, Governor of the Union Bank of London,' Painted by desire of the Shareholders, F. GRANT, R.A. The resemblance to the original is very satisfactory as to the head: the stature is too tall. He is speaking, and the features are happily animated as if in the act of utterance.

No. 329. 'On the Llwgwy, North Wales,' P. W. ELEN. A large picture of an interesting subject, and, as well as it can be seen, judiciously brought together.

No. 336. 'Morning,' S. B. GODBOLD. This is like a portrait, being a representation of a young lady in a walking dress. The figure is substantial and effective.

No. 337. 'Ruins of the Castellum of the Julian Aqueduct, Rome,' W. LINTON. This ruin constitutes a picturesque subject, inasmuch that we are surprised it has not been more frequently painted. The picture is large (not too much so for such a subject), and it might have been elaborated more highly; especially as the castellum was so much ornamented. The shade of the lower part seems too deep; it deprives the upper part of a resting-place sufficiently firm. On the whole, however, the work is very satisfactory, and cannot fail to augment the high reputation of the painter.

No. 338. 'A Study,' P. A. MULREADY. A small head—that of a girl—well drawn and agreeable in colour.

No. 341. 'John sendeth his Disciples to Christ,' F. R. PICKERSGILL, A. The passage supplying the subject occurs in the eleventh chapter of St. Matthew: "Jesus answered and said unto them, Go and show John these things which ye do hear and see: the blind receive their sight." The Saviour is of course the centre of the group, which with him consist of five figures. The miracle has just been performed, as is indicated by the action of the man seated behind Christ, that of raising his hands to his head as if astonished at beholding what was going on around him. The admiration of the disciples is pointedly described by action and expression; indeed the conditions of the subject are satisfactorily met, and in execution the work is equal to the best of the artist's many excellent productions.

No. 342. 'J. M. Rendell, Esq., F.R.S., &c.' W. BOXALL, A. A life-sized head and bust, presenting the full face. It is low in tone, but elaborately worked, and bears a striking resemblance to the original. Mr. Boxall seems to have given much thought and care to this work, so as to preserve the fine intellectual character of the head.

No. 343. 'Feeding the Calves,' W. P. FRITH, R.A., and R. ANSDALL. Of the calves there are three—two red, and one white; they are assembled round a trough, into which a country girl is about to pour a pail of milk. On the right the composition is open; on the left it is closed by trees. Nothing can exceed the delicacy of touch with which the animals are painted; and with respect to the landscape contingent, it is of that satisfactory quality that nothing can be added—nothing taken away.

No. 344. 'Riva Degli Schiavoni, Venice—Fish Arrived,' E. W. COOKE, A. A group of these Venetian fishing-boats, in the microscopic manipulation of which nothing has been forgotten. The picture is altogether purely Venetian; no such assemblage of boats and buildings could be seen elsewhere. The view is closed by the group of near boats, in the drawing of which sufficient definition has not been observed: the mass is confused and indistinct; but in the buildings due observance of place and distance has been had.

No. 348. 'The Morning Lesson,' MRS. E. M. WARD. The picture describes a young mother engaged in instructing her child. The scene of her labours is a very richly furnished apartment, set forth in a composition of much taste. The draperies, furniture, and ornaments are drawn with the utmost exactitude: and the work altogether is one of great merit—sound and forcible to a degree we very rarely find in the labour of a lady's hand.

No. 349. 'The Life and Death of Buckingham,' A. EGG, A. Two pictures—one

showing Buckingham surrounded by sycophants and parasites, flattered by men, caressed by women, and the favourite of a king; the other shows him alone, forsaken, dead in a sordid chamber; now mocked by the jewelled vestments, his taste in which had constituted him the "glass of fashion." He is presiding at one of those orgies described so circumstantially by Macaulay. "Old Rowley" stands behind him, and he is surrounded by all the most corrupt of the most licentious court in Europe. His health, is being proposed by one of the company, who stands partly on a chair, partly on a table: all empty a bumper to his health, and honour, the women drinking even more enthusiastically than the men; and the king himself expresses himself in affectionate warmth at his elbow. The ladies are those whom we have so long known at Hampton Court; but Lely had this advantage,—he must have secured his sittings as soon as possible after breakfast: here we of course find them after supper. The whole of the scene is very intelligible, but it is difficult to define the form of the proposer of the health: the mass, in short, which is in shade, does not look like a human form. The work had also been improved by a little more distinctness in others of the impersonations. The "Death" is the comment, powerful and pointed—the *sic transit* of the "Life."

No. 355. 'A Contrast,' A. SOLOMAN.

"Will Fortune never come with both hands full

Such are the poor in health; such are the rich,
That have abundance, and enjoy it not."

Thus it is illustrated:—A poor lady, with all the world can give her except health, affectionately tended by her relations, is drawn in a Bath-chair along the sea-shore and contemplating a group of French fish-girls, ruddy and robust. There is a contrast, and the contrast suggests itself; but, like all contrasts in one picture, it divides the composition into two parts.

No. 357. 'Scottish Presbyterians in a Country Parish Church—the Sermon,' J. STIRLING. This picture impresses by a disqualification—that of extreme hardness of manner: there is no want of definition of purpose; we hear the sermon as distinctly as the good people to whom we are here introduced; and we heartily concur in the proposal of a pinch of snuff to the sleeper on our right: he ought to be waked. The whole work is made out by a curious and eccentric stipple; if this is the result of such a method of working, we cannot see what is gained by it.

No. 361. 'The Abdication of Mary Queen of Scots,' A. JOHNSTON. This interpretation of the subject—perhaps that nearest the truth—is the best calculated to affect the mind of the observer. There is no distribution of interest—by a happy concentration the attention is at once riveted upon the principal persons in the picture; these are Lindsay and the Queen; and that instant of the period in the interview represented is when Lindsay grasped the wrist of the Queen in his gauntleted hand in a manner so severe as to cause great pain, accompanied by the mild remonstrance which she afterwards addressed to him. The subject is taken from Leslie's History of Scotland, where the feelings of the Queen are described as in the presence of Lindsay—"Mary for the first time became agitated, for she recollected the evening of Rizzio's murder, when Lindsay stood beside the gaunt form of Ruthven, instigating him to the commission of that deed of cruelty with fearful oaths and imprecations. . . . Lindsay vowed that unless she subscribed the deeds

without delay, he would sign them himself with her blood, and seal them on her heart." Lindsay, a tall, stalwart figure, wearing a cuirass, gorget, cuisses, and riding boots, stands holding in his left hand the arm of the Queen, and in his right the pen which he offers to her to sign with. She is attended by one or two followers. The Queen is seated and looks at Lindsay in pain and alarm, and one of her ladies is standing on her left. The composition is not enfeebled by any superfluous or tawdry accessory. The head of Lindsay is a most successful study, and as a whole there is nothing to be desired, save that the picture had been larger.

No. 364. 'Evening on the Prairies—a Doubtful Sign,' J. W. GLASS. A group of three mounted hunters, apparently consulting in reference to the "doubtful sign"—a wreath of smoke rising in the distance. The figures tell well against the sky and airy distance.

No. 365. 'The Riff Coast, Africa,—Morning,' W. MELBY. Very much like other works already exhibited by the painter. As well as we can see the picture, it is skilful in execution and harmonious in colour.

No. 366. 'A Summer's Afternoon in the South of France,' A. MONTAGUE. This picture is too high to be closely examined, but it is glowing in colour and apparently judicious in its dispositions.

No. 368. 'The Writing Lesson,' J. B. HALLE. A large picture containing two figures—those, it may be, of mother and child,—the latter writing a copy according to the strict injunctions of the instructress. It seems to have been painted according to the taste of a foreign school. The head of the mother is in some degree successful, but the work generally wants force.

No. 370. 'Mariana,' R. S. CAHILL.

"Her tears fell with the dews at even;
Her tears fell ere the dews were dried;
She could not look on the sweet Heaven
Either at noon or eventide."

Mariana is one of the hacknied subjects of which we see many now yearly. When one artist, through his own research, opens a new vein, it is not only soon exhausted by others who do not read for themselves, but it continues to be reproduced long after it has ceased to interest.

No. 378. 'The Fortune Teller,' J. SANT. Three half-length figures of the size of life constitute this picture—that of the gipsy and two sisters, one of whom consults the sibyl on the momentous question of her destinies. In the head of the old gipsy, which is in a great measure in shade, there is marked character, presenting a strong contrast to the others. The faces of the two maidens are worked up to great brilliancy, the heads and persons are round and substantial, and the modern dresses are broken by a judicious arrangement of drapery, which gives breadth and breaks formal lines. The flutter of the small leaves over the heads of the girls is an incident too trifling for the deeper feeling of the picture. A firmer background had been more suitable.

No. 379. 'The Alms-Deeds of Dorcas,' W. C. T. DOBSON. Dorcas, the centre figure of a characteristic group, is engaged in feeding the hungry and clothing the naked. She has distributed bread, and is now giving clothes. Those to whose wants she ministers are the poorest children of the desert, whose every possession betokens misery and want. She is in the act of delivering a kind of spotted handkerchief to one of the group: we wish this had not been in the composition, it derogates from the dignity of the subject. With this exception it is a work of high-class pretension.

No. 381. 'The Weary Gleaner,' R. GAVIN.

A small picture of infinite sweetness of colour and neatness of execution. The story is of three children, who, returning from gleanings, one becomes tired, and we find her sister carrying her and her gleanings. The section of wooded background is painted with taste and feeling.

No. 382. 'A Cottage Girl,' R. M'INNES. She stands at the brink of a spring with a pitcher in her hand, having gone thither for water from a cottage visible at the end of the shaded path. The subject is simple, but it becomes pleasing from the careful method of the execution.

No. 383. "'Tis but a dappled herd come down to drink," F. W. KEYL. The herd is that of deer come to drink at a pond just within a park paling, encompassed on the outside by a dense wood. It is not in this kind of composition that this artist shines. No one paints with such surpassing truth a group of donkeys or sheep on a grassy bank. This picture is feeble in comparison with some of these donkey pastorals.

No. 384. 'The Mountain Stream,' J. J. HILL. A group of peasant girls procuring water from a rivulet. One helps another to lift her pail on to her head; the third, in shade, is stooping behind. The stones and grey draperies are rather raw; if these were toned, this little picture would be an exquisite essay in colour.

No. 385. 'Secret and Confidential,' R. FARRIER. Principally a group of two female figures—one reading to the other a love-letter—but a third is listening at the door. The point of the incident is satisfactorily made out, but the execution is hard in parts.

No. 386. 'The Lord Bishop of New Zealand,' G. RICHMOND. This is a life-sized head and bust, presenting the full face. It is low in tone, being finished apparently with a dark glaze, and stippled into softness—a manner into which artists who have been accustomed to work in water colours usually fall when they paint in oil.

No. 387. 'Sir Edwin Landseer, R.A.,' F. GRANT, R.A. The subject is presented standing, attired in morning dress. The resemblance tells at once; and, with very good taste professional allusions are omitted. There is, however, a terrier from that other Isle of Dogs—the Isle of Skye; but a Skye terrier was never more out of place, even in companionship with the great Dog Star himself.

No. 388. 'A Day's Sport in Perthshire—Preparing for the Return,' G. W. HORLOR. This is a large picture, showing a shooting party, who have been resting after a day's sport among the hills. There are two ponies well executed, but the rest is ineffective, confused and unimpressive.

No. 393. 'The Return of the Wanderer,' H. O'NEIL. The story is detailed very clearly by a variety of incidents; but it very frequently happens, as in this composition, that a picture is enfeebled by a multiplicity of material contributing to the narrative. The wanderer is represented by a female figure, who has sunk before the tombstone of her mother. The parent has been hastened to her grave by the conduct of this daughter, who in passing through the churchyard on her return to her home, with her child, is overpowered on seeing this record of her mother's death. Her father and sister are approaching in the distance. The picture is most carefully finished.

No. 396. 'Bacchante and young Faun dancing,' W. E. FROST, A. They are dancing in the immediate foreground; a little removed are two pastoral lovers. The

nymph is an elegant figure, but not a graceful dancer: she has not had the advantage of the tuition of Terpsichore. They are dancing to the cymbals beaten by the Faun. We wish Bacchus and Cybele had enjoined some other instruments in the performance of their worship. Because the famous Faun at Florence is moving to the din of these most noisy copper castanets, we cannot believe all had the same taste. We may express surprise that the education of this youngster—especially being brought up among ladies—should have been so far neglected: the *tibia* should have been the instrument. The lady dances with a certain *abandon*, but she does not look as if habitually addicted to wine. The person is elegantly drawn, reminding us of the Venus of Cnidos, and in colour is delicately fair. The landscape, by the by, is not sufficiently classic; it reminds rather of the meadows and the well-wooded pastures of Surrey.

No. 398. 'The day after the Tableaux—Portrait of the Daughter of Captain Jesse,' E. LONG. The allusion in the title is not very clear. The picture presents a small portrait of a young lady in oriental costume.

No. 402. 'The Arrest of a Peasant Royalist—Brittany, 1793,' F. GOODALL, A. We see in this work nothing more than is really contributive to the story; nor is there romantic allusion to anything beyond the condition of the peasant. The cottage of a Breton family has been entered by two soldiers of the Republic, who are in the act of arresting the younger of the two men, that is, the son, for the father and mother are also present. The accused, in the hands of the soldiers, holds a sickle, with which he seems to contemplate striking the soldiers. His wife implores his release with tears, but one of the men assures her that her supplications are vain. The old people sit down in despair, and the children cling to them in terror. The narrative is simple and perspicuously set forth, the object of the artist being impressive and unaffected narrative. The principal light falls upon the beseeching wife: the rest of the picture is comparatively low in tone. With a deeper and more earnest significance the picture is distinguished by the best qualities of the artist's most successful works.

No. 403. 'At Sonning on the Thames, Berkshire,' G. C. STANFIELD. This work has much of the reality which is communicated to works of its class by being painted on the spot. It looks as if nothing had been forgotten. The composition is divided by a shaded tree which rises towards the left. The object we doubt not is there; but it had better not have been in the picture. The aspect is that of a summer day; the sky is bright, here and there charged with clouds; and the landscape lies in sunshine, broken at intervals by flitting shadows. The river opens on the right, and in the immediate foreground is a bridge over a tributary to the river. It is very fresh in colour, and firm and original in manner.

No. 404. 'A Scene near the Mouth of the River Po, on the Adriatic,' W. LINTON. A small picture, presenting a view of the river, the course of which runs into the picture. On the left bank there is a group of buildings, which at once declare the land wherein the scene lies. The subject is well chosen, but it is generally low in tone, and the shadows are heavy and opaque.

No. 405. 'Robert Brown, Esq., D.C.L., Oxford, &c. &c.' S. PEARCE. A small portrait, worked so highly as to resemble enamel. The subject is seated: the flesh tints are much like those of the French school.

No. 409. 'The Modern Hagar,' H. W.

PHILLIPS. This is an everyday story, but it is here told in expressions so touching that it cannot fail to be deeply felt. The modern Hagar is a woman, evidently an outcast; she carries in her arms an infant; and we may suppose her at the brink of the Thames contemplating self-destruction. Her head is turned, and looks up as if uttering a last prayer for her child. In the distance London is dimly seen. The figure is of the size of life,—the full stature is given, and it is relieved by a dark and cloudy sky. It is a most sad and painful picture, and one that few would covet as a possession to be looked upon often. Yet it exhibits genius of the very highest order in the conception, and rare skill in execution.

No. 411. 'Portrait of a Lady,' A. HERVIEU. This is a half-length, presenting the subject standing: it has the appearance of having been carefully executed, but it is too high for examination.

No. 413. 'Consider the Lilies,' E. WILLIAMS. It is the Saviour here who is represented as considering the lilies: he sits, holding before him a lily, which he attentively examines. We have seen the subject interpreted by a consideration of the flowers by the disciples. The figure refers directly to the passage of Scripture.

No. 415. 'A Welsh Hill,' T. CRESWICK, R.A. Rather, a Welsh river, as the nearest sites of the picture are occupied by a stream. The picture is small, and the composition is divided by a screen of trees, which separates the view into two parts; the nearer consisting of the stream with its rocky bed and overhanging trees, and the further, of the hills which close the view. There is more of nature here than in the artist's larger productions, which we presume to be compositions.

No. 423. 'The Venerable John Sinclair, A.M., Oxon, F.R.S.E.,' J. C. HORSLEY. The subject is standing, and wearing full canonicals. It is a full-sized portrait, and characterised by ease and life-like expression.

No. 424. 'Fair Nell,' B. WEBB. This is a portrait of a horse, well drawn and painted, as well as we can see; but the artist has enfeebled the picture by attempting too much in the background.

No. 429. 'Young Kitty,' R. FOX.

"As she looked in the glass, which a woman ne'er misses."

A head and bust in profile. The head is successful, and it is qualified with a sentiment superior to the common costume of the lower part of the figure.

No. 431. 'Winter Morning on the Sambre—Belgium,' E. F. D. PRITCHARD. Upon this great picture a deal of labour has evidently been bestowed. The effect is highly satisfactory; the work has considerable merit, being forcible and free, yet exhibiting honest toil and thought.

No. 432. 'Harold,' G. LANCE.

"And now reigns here a very, very peacock."—*Hamlet*.

This is a fruit picture; the point, therefore, of the title is not very clear. We see—it is true—beyond the immediate composition, a view, which may be that of Newstead. The peacock is literally introduced, the allusion is not figurative: he forms one of the prominent points in the picture. The upper part of the composition is spanned by a Roman arch of various marbles; the other principal object, dividing the field with the peacock, is a large vase of roses, hollyhocks, and other flowers; and in the nearest section of the composition a fragrant chaos of fruits, as pines, melons, grapes, apples, plums, and pears, to wit, the luscious Glout Morceau. It is a magnificent composition, and a very large picture, worked

out with all the brilliancy and richness which this artist communicates to his best works; it is a dessert fit to succeed a dinner of ortolans and Tokay.

No. 433. 'Horace Vernet,' J. R. HERBERT, R.A. This is a half-length life-sized portrait of the distinguished French painter. He stands with a palette in his hand, wearing a plain grey jacket, and an Arab scarf round his waist. Immediately beyond is a large canvas not yet touched, save bearing indications of a sketch. The face is turned towards the spectators; all the lineaments have been assiduously worked out. The style of the work is in some measure severe, but also simple to the last degree.

No. 434. 'On the Coast of South Devon, below Dartmouth,' T. J. SOPER. This, as a subject, is judiciously selected, being effectively broken as well in the more distant, as in the nearer passages. It is perhaps somewhat freely painted.

No. 440. 'The Nearest Way in Summer Time,' T. CRESWICK, R.A., and R. ANSDALL. In this large picture the left of the composition is filled by a farm-house overshadowed by trees. The road—"the nearest way"—passes the enclosure, and leads to a pond which we may suppose from the title to be impassable in winter. The river is seen winding from distance to the foreground, and a team of roan horses, attached to a wood-waggon, are crossing. The horses are admirably drawn and painted.

No. 441. 'The late Marquis of Ormonde,' H. WEIGALL, Jun. This is a life-sized portrait, giving the entire stature of the figure. The subject is attired in black, and wears a sword. Over the dress is worn a short cloak—a novelty in portraiture. In the treatment of the work there is much elegance of feeling, and although a dress portrait it is that of a gentleman.

No. 447. 'George Lance, Esq.,' J. ANDREWS. A bright and telling head, very like the subject, painted with considerable care and accuracy, being in all respects a portrait of the best class.

No. 448. 'Absence,' Mrs. W. CARPENTER. This work contains more of pictorial quality than any production we have lately seen by this lady. It consists of a single female figure, of which the features wear an air of grief. She is richly attired, and that in some degree enhances the effect.

No. 449. 'Auld Grannie and Wee Nan—Study of an Highland Interior in Argyleshire,' J. C. HORSLEY. In this picture which seems to have been studied from a veritable bothie, the distribution of light distracts the eye; but it is so like a reality that we doubt not the truth of the title. The old woman is sitting to read the Bible, and "Wee Nan" stands beside her with a slate in her hand as if about to go to school.

No. 450. 'A Study,' F. W. MOODY. That of a lady absorbed in reading. The head has been executed with scrupulous care, but the grey lights on the hair and on the neck are so amalgamated with the parts on which they are laid, that they lose the effect of lights, and become as it were discoloured spots.

No. 451. 'Sunshine on the Borders of Dartmoor,' S. B. GOODRICH. A small picture remarkable for its solidity of execution and well-managed dispositions.

No. 457. 'The Seventh Day of the Decameron—Philomena's Song by the side of the beautiful Lake in the Ladies' Valley,' P. F. POOLE, A. The treatment of this composition will at once remind the spectator of the artist's picture of last year—of that work a song was also the subject. How original soever this may be, we cannot think the artist right in supplanting the real by the visionary. Philo-

mena is seated in the centre, playing and singing, and on both sides of her the company of listeners is distributed, crossing the composition in an arrangement almost parallel to the frame. They are principally in shade; that is, they are brought forward in strong relief against the bright reflexion on the water behind them. The prevalence of the green and yellow glare, with the low and monotonous flesh hues, casts a dreamy and supernatural effect over the whole composition. The party is broken up in groups of pairs—clearly enough pairs of lovers, but for the moment their tender expressions are suspended, and they listen attentively to the song. The faces are all veiled and toned by a uniform glare; but circumstanced as they are, the faces must have been lighted by clear reflections—a realisation of which would have brought these conceptions down to creatures of this nether world; for the Decameron is not a series of visionary pictures, but a history of intense mortal passion, and the traditions of the garden at Fiesole are of the earth—earthy. Over the heads of the nearest groups are two figures seated at the root of a tree, supposed to be on the opposite side of the lake, but the perspective places the figures hovering over the principal groups. We could at much greater length discuss the merits of the picture, and its demerits; but enough. In such a production there is every evidence of the power of doing greater things, but nothing great or valuable can be effected upon a vitiated principle.

No. 462. 'John Cavell, Esq.,' J. HAYLLAR. The head in this portrait is brought out with great force, and painted up to a high tone, with substance and roundness.

No. 468. 'Scotch Gamekeeper,' R. ANSDALL. This is really a production of much excellence; every item of the objective is well understood. It represents a gamekeeper on the moors, accompanied by his dogs, and surrounded by the spoils of a good day's sport,—grouse, blackcock, ptarmigan, woodcock, snipe, and smaller game. The man is seated on a piece of rock, and his head rises into relief against the sky. The dogs are drawn with great truth, and painted with surpassing skill; in short, it is equal to the very best pictures of its class.

No. 469. 'A Portrait,' T. GOODERSON. It is that of a little boy; firmly, but too freely, painted.

No. 471. 'Fowl and Pigeons,' W. HUGGINS. No interest attaches to such subjects unless they are distinguished by great merit. These birds are most accurately drawn, and the varieties of the pigeon tribe are very characteristically described. The colour of the picture is most agreeable.

No. 476. 'Scene from Don Quixote,' J. C. HORSLEY. The scene is that of the condemnation of Don Quixote's books, while he is asleep. The subject is found in the sixth chapter of the first volume:—"The curate and the barber, being of the same mind with the housekeeper and niece, that the books of knight-errantry had set Don Quixote beside his senses, they brought those 'poor innocents' to trial and condemnation whilst the knight was sleeping off the effects of the beating he had received from the mule-driver in his first adventure." The curate, the principal figure, is reading with mock gravity one of these romances, while the barber and the niece are handing them to the housekeeper, who throws them from the balcony. In the characters there is great variety, but they coincide in the condemnation of the books and to any one who has read a chapter of "Don Quixote," the subject of the work is at once declared.

The picture cannot fail to augment the already high reputation of the artist.

No. 477. 'A Hindoo Girl on the Bank of a River, about to commit her Lamp to the Stream,' H. W. PICKERSGILL, R.A. She is stooping at the brink of the Ganges, and in the act described in the title. The picture points at once to this well-known superstition, but the figure might yet be worked on with advantage.

No. 478. 'Toledo, from the Banks of the Tagus—Spain,' J. UWINS. This picture seems to have been painted from an interesting subject; but little more of it can be seen, placed where it is.

No. 485. 'Colonel Sabine, R.A.,' S. PEARCE. An admirable portrait, and a good subject for the artist; the head being well placed, and highly intellectual. Of several excellent works exhibited by this artist, this is, perhaps, the best. It justifies him in taking rank among the best of our portrait-painters.

No. 486. 'The Gratitude of the Mother of Moses for the Safety of her Child,' J. C. HOOK, A. The subject, from the 2nd chapter of Exodus, 8th and 9th verses, reads as follows,—“And the maid went and called the child's mother. And Pharaoh's daughter said unto her, 'Take this child away, and nurse it for me, and I will give thee thy wages.'” And the woman took the child, and nursed it.” She is seen, therefore, quitting the group at the river-side, and fondling the child as she proceeds. The mother is somewhat heavy: the conception might have been refined upon with advantage, and it is worthy of such improvement, because the rest of the narrative is clear and unaffected.

WEST ROOM.

No. 489. 'Miss Field,' J. ANDREWS. A small full-length portrait, presenting the lady seated: the taste of the composition reminds us of the days of Gainsborough and his imitators. It is successful in composition; it is only to be wished that the guitar were removed.

No. 491. 'Counting the Cost,' J. SMETHAM. We notice this picture because it shows independence, and a desire for originality. The subject is from the 14th chapter of Luke, 28th verse:—“Which of you intending to build a tower, sitteth not down first and counteth the cost?”

No. 497. 'Rivalry,' W. C. THOMAS. The valuable qualities in this work had better graced a better subject. The story, as far as we can understand it, is superficial: there is no prospective or retrospective in the allusion. The scene lies in the street of an Italian city: the *personæ* are, on the one part, two ladies; on the other, a party of cavaliers, one of whom offers to one of the ladies a flower, at which another of the gentlemen, incensed, is about to attack the gallant, and is in the act of drawing his sword, but is restrained by his friends. The casts of feature are not handsome, but they are expressive; the draperies are unexceptionable; and the argument, as far as it goes, is clearly laid down; but, as to story, the artist is capable of better things.

No. 498. 'Lugano—Lago di Lugano,' G. E. HERING. This painter interprets Italian scenes in terms truly poetic. We are here on the lake, the proximate breadths of which are a most successful realisation of lustrous surface reflection, and of the gentle ripple, which a Greek poet has beautifully called the “smiling of the waters.” The town lies along the left shore, extending to distance, until almost lost beneath the mountains which dominate the lake, and rise into the mellow light of the setting sun.

No. 499. 'Una,' G. LANDSEER.

“Still when she slept he kept both watch and ward.”

Una is here seen sleeping in the moonlight: the lion is at her feet, as is also the lamb. The dispositions as well of objective as light and shade are judicious, but the figure requires to be brought out; it looks as if it were only prepared for finishing, and the excessive coldness of the colour is something to shudder at.

No. 501. 'That Happy Place upon my Mother's Knee,' E. HAVELL. A small round picture of a mother and her child; the latter circumstanced according to the quotation. The subject is one of every day; the figures, however, are well drawn, and come palpably forward.

No. 505. 'The Firth of Forth, from Pettie Pier—Edinburgh in the Distance,' J. WILSON, JUN. The materials of this composition are very judiciously disposed. We are on the pier, and before us lies the breadth of the firth: we see, without a glass, Edinburgh, a bit of Newhaven, Leith Roads, Edinburgh Castle, and all those well-known prominent features of the district. In the curl of the wave, there is in nature more of marking than this artist gives to it, and the volume of water which is sweeping in must destroy the pier.

No. 506. 'The Apothecary,' W. J. GRANT.

“Apo. My poverty and not my will consents.

Rom. I pay thy poverty and not thy will.”

There are patients waiting for the apothecary, and the circumstances of his interior seem to indicate a thriving vocation. The occasion is solemn, but we see outside every sign of gala festivity. It were to be wished that some of the complications of the scene had been spared, and more time given to character and drawing. The aspect of poverty which tempts to murder is not here; the picture has considerable merit, and indicates large ability, but, as a whole, it is not satisfactory.

No. 511. 'Slender's Courtship,' H. S. MARKS,—

“Shallow. Mistress Anne, my cousin loves you.

Slender. Aye, that I do, as well as I love any woman in Gloucestershire.”

We notice this work, once more to instance the inutility, or rather positive injury, in composition, of irrelevant material. Besides the principal figures in this picture, there are also others; a secondary agroupment, with accessories, tending only to weaken the picture.

No. 513. 'The Close of a Fine Day, near Dolgelly, North Wales,' J. MOGFORD. An agreeable work, fully justifying the terms of the title. It is a section of lake scenery, in which the characteristics of the country are faithfully preserved.

No. 514. 'Early Spring Evening, Cheshire,' W. DAVIS. The choice of such a subject, which has not one picturesque quality, argues considerable self-reliance, and the result justifies the confidence. The subject is a most unpromising grassy bank, flanked on the left with a screen of trees, yet quite leafless, but the earnestness with which the substance of the picture is brought forward is worthy of much praise. The evening effect is well sustained.

No. 516. 'The Hon. Mrs. Chetwynd Talbot,' T. HEAPHY. A half-length portrait of a lady, fastening her bracelet. The pose is easy, and the presence generally agreeable.

No. 518. 'Portrait of H. B., Esq.,' T. F. DICKSEE. A small study of a head and bust, lighted judiciously, so as to bring out the lineaments of the face.

No. 519. 'Griselda,' N. BOUVIER. This is a study of a girl with a pitcher in her hand, but there is no allusion to Griselda, either

in circumstance or costume. As well as we can see the picture, it is the result of conscientious labour, but the surface and general quality of execution are too much like enamel.

No. 520. 'English Gamekeeper,' R. ANSDALL. This is a pendant to the “Scotch Gamekeeper,” whom we find among his native hills; the man is posted to mark; he stands by a stile, and the landscape in which he is circumstanced is distinct from the other. He leans against a grassy bank, intently watching the sportsmen; he has with him a brace of pointers, the ardent and impatient expression of which cannot be too highly praised,—they have heard a shot and are full of excitement. The dogs cannot be excelled, and the dead game is most perfectly painted. We have been accustomed to see these things done with a sweeping brush, but the careful manipulation with which these animals and birds are represented is most appropriate to the surface to be described. In the coat of the hare it is not so successful; this is in some degree hard and wiry. It is an admirable production, not to be surpassed in this department of Art.

No. 521. 'Isola Pescatore, from the Isola Bella, Lago Maggiore,' G. E. HERING. We look at the island from the shore of the Isola Bella, the subject being abreast of the spectator. This is also an evening effect, successfully imbued with a sentiment of repose; it is a fitting pendant to the Lugano view.

No. 522. 'Samson slaying the Philistines with the Jawbone of an Ass,' H. B. ZIEGLER. A small picture, but it is an aspiring subject. If Samson derived strength from his hair, it is not necessary to paint him a figure so heavy as we see him here. The limbs are out in proportion, and he is yet brandishing the jawbone, although all the Philistines are slain.

No. 525. 'A Way over the Fells,' T. S. COOPER, A. This painter is extremely unequal. This may be a Cumberland, or a Welsh subject. The clouds have descended on to the face of the hill, and a herd of cattle is approaching the spectator; but this part of the work, that is the herd, is not satisfactory.

No. 526. “Hark, Hark, the Lark at Heaven's Gate sings!” G. E. HICKS. Reading only the title of this picture, we should not have been prepared to see a young lady in bonnet, loose spencer, and pink dress, listening to the song, and looking up through the flood of bright sunshine. In that verse, there is a vein of poetry too refined. Thomson, Cowper, and others of our poets, would have furnished a quotation more suitable. Yet as it is, the picture is really a work of very great merit.

No. 527. 'The Poet's Hour,' T. DANBY. The proposition of the title is fully met. It is a description of a tranquil twilight; and, at first glance, it looks like a version of the fable of the “Nightingale and the Glow-worm.” The materials of the composition are, perhaps, not so highly sentimental as they might be; but as they are, they are most felicitously worked out by the well-managed glazes, which render the shades of evening and the twilight mists. The poet is extended on a bank overhanging a pond, and immediately beneath him is a glow-worm, and a nightingale on a near spray; and, at some distance, the village spire rises into the darkening sky. It is a work of very much excellence; every item of the composition is suitably dealt with: we had almost rather have seen the poet sitting; for if he remain there the hour under the influence of the dew-distilling stars, he will surely take cold.

No. 528. 'Fisher Boys on the Coast,' W. UNDERHILL. There are two of them—round, firm, palpable figures; one carries a large cod-fish slung to his back,—rather a novel incident in our coast scenery. At the distance at which we see the picture, it is difficult to determine that the sea is at all within hail. They stand upon a piece of rough weedy bottom, with certain indications of a proximity to boats; but this is not enough. The figures are decided in their opposition to the sky, from having been painted by a studio light, and having all the shades put down to their full force.

No. 533. 'The Countess of Malmesbury,' J. G. MIDDLETON. The lady is seated: her dress is of maroon-coloured velvet. It is a graceful production—unaffected; in short, the portrait of a gentlewoman.

No. 540. 'Prayer for the Victory,' T. BRIGSTOCKE. This is a very large picture: the subject is found in the 17th chapter of Exodus:—"And it came to pass when Moses held up his hand that Israel prevailed, and when he let down his hand Amalek prevailed. But Moses' hands were heavy, and they took a stone and put it under him, and he sat thereon: and Aaron and Hur stayed up his hands, the one on the one side, and the other on the other side; and his hands were steady until the going down of the sun. And Joshua discomfited Amalek and his people with the edge of the sword." The figures are very large, and disposed literally according to the text. Moses is seated in the centre, and Aaron, kneeling, supports his left arm, while Hur holds up the right: beneath is seen the battle. In a subject of this kind there is no scope for imagination: the conditions are arbitrary, and the artist has not departed from them. The head of Moses is a fine study: the group tells against the sky; and if the draperies had been painted in their folds and markings with greater determination, instead of being softened down, the group would have had a tenfold greater value.

No. 542. 'A Country Road,' J. LINNELL. The subject is in strict accordance with the known tastes of the artist: a piece of powerfully coloured foreground, closed by trees; the upper part of the picture opening to an airy distance over the well-wooded meadows of Surrey. The foreground is a rough nook of a country bye-road—excellent to paint, but difficult to drive over. The immediate right is shut in by some sharp-leaved foliage, and near is a well-rounded oak—a very exact study; beyond these we look into distance, an airy plain fading in the horizon into air. It is a purely English subject, charming in colour, and masterly in execution.

No. 543. 'A Study of Trout,' H. L. ROLFE. There are only a brace, but they are brought forward with the artist's accustomed truth.

No. 544. 'Fruit,' Miss E. RUMLEY. A composition of white and black grapes, peaches, plums, &c. The bunch of white grapes is a most perfect imitation of nature.

No. 545. 'St. Sebastian during the Siege under Field-Marshal the Duke of Wellington, July, 1813. British Troops taking possession of the Heights and Convent of St. Bartolomeo,' C. STANFIELD, R.A. This is a very large picture, full of exciting material, and affording a view of the town of St. Sebastian, its fortifications to the extreme right of the face opposed to St. Bartolomeo, as also the citadel dominating the town, and on the left the bay is opened in its full expanse. With respect to the localities, in their relations to each other, there is no difficulty; but at this distance of time it must involve some research to

dispose, at a given period of the siege, the troops on both sides correctly. To descend to more minute details, there is advancing in front of us a regiment wearing Oxford mixed trowsers with a red stripe down the side; we do not think that, for infantry regiments, a red stripe, or even a red bead, was worn until very recently. These and other things that we could mention may be trifles, but if accuracy is at all an object in works, it must not be forgotten that it consists very often of various minute details. A prominent figure on the left is the Duke of Wellington, whom we are surprised to find with a staff so limited; he is addressing some dismounted officers. The nearest section is a part that has been bombarded by our troops, it is therefore strewn with death and ruin, dismounted guns, broken carriages, shattered gabions, and in the midst of these our artillery are getting mortars into position to bombard the works more effectively. Below, our troops are engaged with the French, and further towards the right the dispositions are lost in the smoke of a heavy fire. Inasmuch as this is a class of picture commemorative of historical event, such should form a feature in the Houses of Parliament; we cannot think that it could be in anywise offensive to our present gallant allies, more than Waterloo Bridge or the Nelson monument.

No. 548. 'The Homestead,' W. F. WITHERINGTON. The field of the canvas is occupied by trees, a screen of dense foliage, penetrated here and there by a wandering sunbeam. The farm-house is seen through an opening, the whole forming an agreeable picture, not of romantic, but of domestic character. The shaded portions of the foliage are unexceptionable; we doubt not that the lights may have fallen upon portions of the leafage as we see it here, but some of these lights importune the eye too much.

No. 549. 'The late George Leith Roupell, M.D., F.R.S., Physician to St. Bartholomew's Hospital,' H. W. PICKERSGILL, R.A. The subject is presented in a black gown, at half-length; he is in the act of speaking. The features are low in tone, but, as a whole, it is the best masculine portrait we have of late seen by this artist.

No. 550. 'The Gipsy Mother,' T. UNDERHILL. For the subject the composition looks in some degree artificial, and not in consonance with gipsy life. The mother is seated under a tree, in an open field or common, and is therefore placed in shade, an arrangement which this artist generally carries out with success. It is to be regretted that the figure, neither in dress nor personal characteristic, resembles the people to whom she is attributed, nor should she have been placed so near the centre of the picture. With respect to the manipulation, as well as we can see it, that appears unexceptionable.

No. 552. 'Quarr Abbey, Isle of Wight,' J. GODET. This picture seems to possess merit, but it is too far removed from the eye to show its details.

No. 556. 'A Glimpse of the Old Holyhead Road,' F. W. HULME. This work is also worthy of a better place; the trees are massive, full, and well-defined, and the material is judiciously brought together. The artist has produced many admirable works; he is, indeed, one of our best landscape-painters. We cannot believe he selected a bad picture to send to the exhibition, and therefore judge him worthy of a better place.

No. 559. 'Hamlet and Ophelia,' A. F. PATTEN.

"*Oph.* He took me by the wrist and held me hard; And with his other hand thus o'er his brow, He falls to such perusal of my face, As he would draw it."

Ophelia is seated, and Hamlet is standing by her, circumstanced literally according to the text. It is most difficult to deal with accessory; a picture may be full of it, and there may not be too much: again, there may be but a few objects, and yet these may be superfluous; and this may occur in treating one and the same subject. We feel that the figures here are over-dressed; they should be well dressed, but in this respect they should not be conspicuous. We feel that even the chair in which Ophelia is seated is an impropriety. The safest course is to dispense with accessory beyond what is immediately necessary to the narrative.

No. 562. 'In the Woods—a Sketch,' F. W. CARTWRIGHT. A passage of sylvan scenery, apparently painted from nature.

No. 563. 'Dead Calm—Sunset at the Bight of Exmouth,' F. DANBY, A. This is one of those twilights which this artist paints with such exquisite feeling. An expanse of water lies before the spectator, repeating the hues of the sky; and, at anchor within hail, lies a vessel, whose topmasts pierce the darkening sky. In looking across the Bight we see the town, the markings and objects of which should, we think, have been made out more definitely; because, as the picture acquires age, all the objects will be lost. They are now just as they should be forty years hence; but, at the end of that time, nothing of the town will be discernible.

No. 564. 'The Right Hon. the Earl of Beverley,' S. PEARCE. This is a small three-quarter-length portrait: the subject is seated, examining a drawing. The colour is rich and mellow, and the lines and markings of the face are judiciously softened; but, in carrying this principle into the hair, its texture and character are injured. It is a work of much merit.

No. 565. 'Haymaking Season,' T. S. COOPER. The arrangement here is a form of composition to which this artist constantly resorts. The principal in the picture is a cow, standing ruminating on a small elevation, which brings the animal in opposition to the sky. The picture is more carefully painted than any others exhibited by its author.

No. 567. 'View from St. Mary's, Clist Road, near Topsham,' J. B. GOODRICH. This is a small but a very agreeable composition, and very fairly painted.

No. 568. 'A Study from Nature, in Surrey,' N. O. LUTON. A passage of park scenery, showing a road passing between, and shaded by trees. The masses are rounded; we see into them, and through them; and the lights are expressed without any offensive sharpness or approach to spottiness. The picture is distant from the eye, the manipulation cannot be seen, but it has clearly been studied from nature.

No. 569. F. LEIGHTON. There is no title to this work, but it is thus described:—"Cimabue's celebrated Madonna is carried in procession through the streets of Florence; in front of the Madonna, and crowned with laurels, walks Cimabue himself, with his pupil Giotto; behind it Arnolfo di Lapo, Gaddo Gaddi, Andrea Tafi, Nicola Pisano, Buffalmacco, and Simone Memmi; in the corner Dante." This very remarkable picture is the production of an artist of whom we have no previous knowledge. This is his first appearance in our arena. It is the result of a well-directed, but not yet matured course of study. The artist is, we understand, young; and we congratulate him that his work is not without fault. Were it so, we should have but faint hopes of his future, because he is sure of

distinguished patronage, which, under certain circumstances, might irreparably injure him. The picture has been painted in Italy; and upon this we do congratulate him—that he has escaped the vitiation of the modern Italian school of Art. In this, as a figure-painter, he stands alone: we know of none else who have been deaf to the sweet singing of the syren; we have rarely known an English painter return from Italy without contamination. But, to consider the work before us: it is some sixteen feet in length, and shows a solemn procession in a narrow street, the figures being nearly upon one plane. In the centre is Cimabue in a white dress, and leading by the hand his shepherd-pupil Giotto; behind them, and borne on the shoulders of men who look like painters, is a frame-work, whereon is raised the Madonna, of which there are in Florence two, famous; one in the church of the Dominicans, the other is that of the Santissima Trinità. This is followed by the artists named above. Then comes the Podestà of the city. Before Giotto there is a choir of instrumentalists as well as vocalists, with a company of children strewing flowers; and the whole procession is relieved against a light wall of marbles laid in different coloured courses, which give great breadth to the composition. The Duomo of Siena is built in this way; but we remember no wall of this kind in Florence now existing: that, however, is immaterial. Unfortunately, the least commendable figure in the composition is the most prominent,—it is that of Giotto, whose head is too large, but the limbs are also ungainly and awkward: in the arms and legs there is no substance. The portrait of Cimabue exists, we believe, in the unique collection in the Palazzo Vecchio, the *Ritratti dei Pittori*, as also those of the painters, or, at least, of some of them. Dante we think too clear in complexion, and not sufficiently poignant in expression. He is said to have been very dark; and the Florentine gossips of his day pointed him out as a man who used to descend at will to the regions below; and thence his smoky and adust complexion. Those who follow the Madonna must not be supposed to be all pupils of Cimabue. Gaddo Gaddi was the intimate friend of Cimabue, so was Tafi; Arnolfo and Lapo, according to Lanzi, are two distinct persons, but both pupils of Nicolo Pisano. Some of the female heads and female forms are exceedingly beautiful and expressive. The colour of the picture and its spirited execution are beyond all praise, save, perhaps, in one group among the minstrels, where blue and green are brought together. As a first exhibited picture, there has, perhaps, never been anything so entirely triumphant. It has no tendency to "pre-Raphaelism," although some of the forms and dresses remind us of a few of those in the frescoes in one of the courts of Florence, painted in honour of the Guilds. If the artist continue to paint in the same feeling, he must achieve something great; although it will be difficult for him to excel his first work, which is assuredly one of the best productions of its class ever executed by a British artist. We regret we cannot accord larger space to this work — of which, however, we have spoken elsewhere. We rejoice that it is the property of her Majesty and Prince Albert, whose collection contains so many productions of other young artists, who have thus been aided up the first steps to the Temple of Fame.

No. 571. 'Time of War,' E. NIEMANN. This is a marine composition, showing an agitated sea and an assemblage of vessels; but the picture is too high to see details.

No. 572. 'Mrs. Dalton,' J. R. SWINTON. An elegant impersonation, but too tall. The contour of the head is graceful, but the complexion wants freshness.

No. 573. 'Costumes Suliotti—the Family of a Greek Captain taking Refuge in a Cavern,' R. CECCOLI. This we believe is the production of a Greek artist, and must, therefore, be accurate and characteristic. We cannot see its details.

No. 575. 'Barton Lock on the Irwell,' E. HARGITT. This is a very simple subject: there are first the lock and canal, then the grassy banks, with a glimpse of distance, containing various objects. There are two very positive darks in the picture, one, we submit, had been enough; they are the lock, and a house at a little distance. It is rich in colour, and powerful in effect.

No. 576. 'Dr. William Acton,' E. LONG. The unobtrusive bearing and sedate tone of this impersonation would suggest one of the doctors of the Sorbonne. It is a daring essay to paint, in these days, a portrait so low in tone as this.

No. 581. 'Consulting the Oracle,' W. CORDEN, JUN. This is a chapter of the old story. A girl is seated under a tree, plucking the leaves from a flower, and at the same time repeating

"He loves me,
He loves me not

until the last leaf is withdrawn. The idea is in some degree poetical, and therefore it had been better that the young lady were otherwise dressed than in a bonnet and shawl.

No. 582. 'The Return from the Ball,' T. SENTIES. A head and bust—those of a young lady. Since the return of Juliet from the ball, all young ladies are painted sad under such circumstances. The dark complexion may be necessary in portraiture, but not in pictorial art.

No. 586. 'Miss Gracy Norton,' N. J. CROWLEY. An entire figure of a young lady, seated, occupied in making coronals of flowers. In composition the work is independent, and otherwise brilliant and spirited.

No. 587. 'Birds of a Feather,' H. BARNARD. A playful conception, and well adapted to infantine portraiture. Two children are lying on a couch, blowing a feather; one is holding a kitten. They are well-drawn, and earnest in their amusement.

No. 588. 'Caught in the Fact,' H. ARMFIELD. This is a fox, which has been detected by terriers in the act of killing a fowl. The dogs appear to be well drawn, but the details of the work are not discernible.

No. 592. 'A Bit of Shade—Lullingstone Park, Kent,' W. J. FERGUSON. A section of park-scenery, closed on each side by trees, and characterised by a distribution of light and shade so natural as to suggest that the picture has been closely imitated from nature.

No. 594. 'Rome,' D. ROBERTS, R.A.

"Rome! thine imperial brow
Never shall rise;
What hast thou left thee now?
Thou hast thy skies.

"Thou hast thy sunset's glow
Rome, for thy dower;
Flushing tall cypress bough,
Temple and tower."

This is a large picture, larger than the subject warrants,—although, perhaps, the most poetic view of Rome that has ever been painted. From the spot where the artist places us, the Tiber opens below as far as the Castel St. Angelo, and on the extreme left are St. Peter's and the Vatican, whence the eye is led from site to site over the vast expanse; so much of which lies in broad shade, that many of the remarkable

buildings do not come prominently out. According to the sentiment of the verse, the sun shines still upon the ruins of Rome as gloriously as upon the golden house of Nero. The light is focussed in the Tiber, and thence in various gradations it is distributed wherever the buildings rise to the level of the sunlight. So low is the general shade tone, that passages in any degree higher than these look light, and this treatment has very much forced the brilliancy of the light of the setting sun on the buildings. But in those breadths of shade the markings are generally indefinite, inasmuch that when the picture is toned down by age, it is to be apprehended that the markings will be lost. He must be a bold painter who will now work for posterity, instead of the temporary show of exhibitions. In a work of this kind, which may be expected to be yet in its perfection some centuries hence, a little crudity in the workings would have been well understood. On the immediate left of the spectator there are groups of peasants in their picturesque holiday costume; but such people are not seen in Rome,—that is, they are not the inhabitants of Rome, and therefore should have no place in a picture of this kind. But it is, withal, a great picture, and unique as a view of Rome in the feeling in which it has been painted. The title is accompanied by a quotation, and the spirit of the verse has been fully realised. It is not a view of Rome in which every temple, every house, every crumbling arch and tower can be recognised, but the principal features are all in their places; those that rise to the gilded light are all determinable, those which lie in the passages of shade it is not considered meet to show.

No. 596. 'Mrs. Frances,' P. GOODERSON. A full-length portrait of a lady standing. It contains very little colour—little beyond qualified greys. It is studiously simple and unaffected. It requires some nerve to suppress colour in a work intended for exhibition.

No. 600. 'Prometheus Chained,' E. F. HOLT.

"Behold
With what a chain fixed to this rugged steep,
The unenvied station of the rock I keep."

This looks like an Academy essay, executed in competition for the gold medal. We cannot conceive that the subject could be painted under any other circumstances.

No. 603. 'Captain Jesse,' author of "Russia and the War," L. E. LONG. This is a head and bust. The features are worked down to a very low tone; so much so, indeed, that shade becomes colour: yet the head is well rounded, and the whole executed with feeling.

No. 604. 'Water-mill near Llanelly, Brecon,' P. DEAKIN. The water-mill appears only at a distance. The picture consists of groups of trees, and a piece of weedy foreground very harmonious in colour, and praiseworthy in appropriate manipulation; indeed, the pleasing colour of the picture at once arrests the eye.

No. 606. 'Borrowdale, Cumberland,' J. M. CARRICK. This is one of the most elaborate transcripts from nature we have ever seen; it seems to have been worked with a microscope. It represents simply the road lying between the hills. The aspect under which the view is presented is that of a clouded sky; the road, therefore, and the fells on both sides lie in an unbroken uniformity of tone.

No. 609. 'Interior of a French Cottage,' Mrs. WILD. The production of a lady whose works we have often noticed, and always with well-merited eulogy. We recognise

the picture as a work by Miss Goodall (the name hitherto in the catalogues). The composition contains three figures, characteristic and forcible, and the work is distinguished by most harmonious colours.

No. 611. 'The Lesson,' W. WEIR. The subject is a group of instructress and pupil, and the school a cottage. It is not sufficiently finished for a picture; it looks rather like a preparatory sketch.

No. 613. 'The Favourite,' G. HOLMES. The "favourite" is a parrot, which is seated on the shoulder of a lady, who offers it fruit. The action of the figure and that of the bird describe on the one side a disposition to tease, and on the other anxiety to possess the fruit.

No. 614. 'Hermitage Castle,' W. J. BLACKLOCK. A romantic subject, celebrated in song and story. The view here presented is in consonance with the feeling which the history of the place impresses. The picture is worked out with assiduous care.

No. 622. 'H. J. Richmond,' G. RICHMOND. A portrait of a little boy, three-quarter length, standing. It is a production of much merit, but we think the sentiment given to it is of a nature too grave for childhood.

No. 623. 'Squally Weather,' W. A. KNELL. The principal object in this picture is a Dutch Dogger, that has reduced her canvas to a shred of a foresail—she is broadside on to the rolling sea, which will be likely to capsize her; this is bad seamanship.

No. 626. 'Erridge Park, Kent,' C. R. STANLEY. A study of a near screen of beeches, through which are seen glimpses of a sunny distance. The trees are drawn with great truth, and painted with a most successful imitation of the natural foliage.

No. 628. 'Polishing Up,' W. HEMSLEY. A cottage incident—perhaps on a Sunday morning—that of a mother trying a new hat on her boy, who expresses pain by contortion of the features. There is much admirable execution in the work; it were to be wished that the subject had been more worthy of it. Mr. Hemsley does not always choose his subjects well: his high reputation, however, has been earned by great industry as well as great ability.

No. 629. 'Mid-day on the Banks of a River,' A. GILBERT. A small view of a stream with low sedgy banks, deriving life from the presence of two cows. The long grass, rushes, sedges, and endless herbage are charmingly painted; and so also is the upper part of the work. The lighting of the clouds is very happily managed.

No. 630. 'Richmond Castle,' F. J. SOPER. A small view of this often painted ruin, but one of the best pictures we have seen under this name. The water is described with fidelity, and the entire view has much of the known character of the place. The trees, however, want more of the variety of nature.

No. 632. 'Omnia Vanitas,' J. E. MEADOWS. This is a head and bust like those of a Magdalen. The head is supported by the hand, and the features wear an expression of profound grief. A dark drapery and a more tranquil sky had much improved the picture.

No. 637. 'The Last Supper,' J. ARCHER. It is a daring essay to paint this subject, even according to the old masters; and it would be yet more perilous to introduce any novelty in composition. The composition here will remind the spectator of the pediment of a Greek temple, the head of the Saviour being immediately under the tympanum, the extremity of the composition being formed by two reclining figures, the extremities of both, with their

draperies, being cast outwards. With respect to the figures and their dispositions, they have been very successfully studied.

No. 638. 'Eda,' J. SANT. A portrait of a child, having flowers in her lap, and enveloped in flowers, a kind of arrangement generally difficult, but here it is so judiciously managed that the figure loses none of its substance or roundness. The head is a most charming study, and as a whole the picture is really equal to anything Reynolds ever did.

No. 639. 'Odd or Even,' H. H. EMMERSON. In this composition the scene—the accessory—constitutes the real value of the picture—bricks and mortar, pebbles and roadside stones, which are nothing by the wayside, but which acquire the value of diamonds when transposed to canvas. All these as they are painted here can never be surpassed. The 'Odd or Even' is played between an idler and a butcher's boy; but the mother of one of them will soon with a stick terminate the game in her own favour.

No. 640. 'Griselda expelled from the House of the Marquis,' W. GALE. The subject is found in the Clerk's Tale:

"And in her smok, with foot and hed all bare,
Toward hire fadre's hous forth in she fare;
The folk hire folwen weping in her wey,
And fortune ay they cursen as they gon:
But she fro weping kept her eyen drey,
Ne in this time word ne spake she non."

We see, accordingly, Griselda driven forth according to the letter of the verse. The Marquis is seen within the portal, and Griselda is received on the outside by a crowd of people, who very earnestly express their sympathy in her sorrows. But it seems to have been the purpose of the artist to describe varieties of costume. It is not necessary to the subject that Griselda should be received by a company so numerous, although the grief of many is most feelingly rendered.

No. 643. 'Lavinia,' C. DUKES. She is returning from the fields of Palemon, bearing with her the result of her day's gleanings. It is a charming rustic figure—the colour and character of the head and face are unexceptionable; but it is to be regretted that in feature, dress, and entire impersonation, she should so much resemble every other figure that the artist has lately produced.

No. 644. 'The Doubt,' H. A. BOWLER.

"Can these dry bones live?"

This is a most powerful work in many of the most valuable qualities of art. The question is asked by a woman wearing a bonnet and every-day costume,—it should have been asked by a man. The scene is a churchyard, wherein is seen a female figure, leaning on a tombstone, and contemplating the bones which she is thus supposed to apostrophise. Every part of the surface of this canvas is elaborated into the most perfect imitation of natural or artificial objective. The bricks of the church, the overhanging leafy canopy, the tombstones, the grass—indeed, every minute object, is most perfectly represented. All that is wanted to make the picture perfect is the absence of the trunk of the horse-chestnut, which competes with the figure.

No. 645. 'Winter.—A Scene on the Fens of Huntingdonshire. Old Draining Mill, now Disused,' E. W. COOKE, A. This is a snow scene, the mill forming a principal object. It is a new class of subject for this painter to enter upon; it is, however, very successfully executed, and sustains the high repute of the admirable artist.

No. 648. 'Countess of Kintore,' W. S. HERRICK. A three-quarter length portrait of a lady, standing leaning upon what

appears to be a marble bracket. It is hung very high, but even at a distance, being a production of much excellence, its quality declares itself.

No. 649. 'Roderick, the last of the Gothic Kings, discovered by the Monk Romano at the Foot of the Cross,' J. WOOD.:

"Before the cross
Roderick had thrown himself; his body raised;
Half kneeling."

We see, therefore, Roderick kneeling and fervently embracing the cross; a little removed stands the monk. Under a different interpretation, this might have been made a powerful picture; but the light is too much distributed.

No. 653. 'The Organ-Man at the Parlour Window,' H. G. SMITH. The audience is, of course, a group of children: the arrangement is judicious, but the figures look as if surrounded with mist, and the organ-man is so near, that he seems as if about to crush the little party.

No. 655. 'A Beggar-Boy,' E. OPIE. This is really an excellent study: the model must have been own brother to those idle good-for-nothings, that have been immortalised on canvas by one Bartolomeo Murillo. It is among the best studies of its class we have ever seen.

No. 656. 'Twll-Du, the Devil's Kitchen, Caernarvonshire,' J. W. OAKES. The subject is a rocky basin, enclosing a deep and dark pool of water. It is here treated with a sentiment of much grandeur, but there is a rainbow brought down into the chasm, an introduction which destroys the solemnity that would otherwise be associated with the scene.

No. 660. 'Zuleika,' E. A. BECKER. She reclines on a couch, her head supported on her hand. The drawing and expression of the figure are unexceptionable, and the draperies are disposed and painted with much taste.

No. 661. 'Beach Scene,' E. R. SMITH. A small picture, but a most successful and pleasing composition, containing carts, horses, figures, &c. &c., in an arrangement the most perfect, and colour brilliant and harmonious. We seldom see anything more charmingly balanced.

No. 663. 'Sunshine and Showers,' E. A. WILLIAMS. A neat section of rough riverside herbage, with an inlet, and a clump of trees with underwood sedges, reedy rushes, and all the small salad so dear to minute painters of foregrounds. The description of rain and sunshine fulfils the promise of the title.

No. 666. 'John Evelyn's First Meeting with Grinling Gibbon,' F. S. CARY. The subject is found in "Evelyn's Diary," a passage of which states, that Gibbon had betaken himself to retirement the better to pursue his labours; but he had been found out by Evelyn, whom we find here surprising him at work. We see, therefore, Evelyn entering at the door, while Gibbon is working at a small crucifix; a kind of work, by the way, in which he was much inferior to his magnificent flower-carvings at Petworth. This is an interesting subject, but the picture is not sufficiently finished.

No. 668. 'The Toilette,' T. NEWENHAM. This composition shows a lady seated before a glass, and fixing a bracelet on her arm. The head comes forcibly forward, and the entire work is perfected with all the nicety of a miniature.

No. 669. 'At Braid, near Edinburgh—Hay-time,' J. MACNAB. A small and simple representation of a breadth of meadow land, studded with haycocks. It appears to have been most faithfully made out from nature, but the haycocks require to be slightly toned down.

No. 672, 'Succour from the Hospice.—Alpine Monks endeavouring to restore a Traveller.' J. W. PEAKE. The scene is the snow-covered mountain, whereon are assembled three monks exerting themselves to recover a perishing traveller. It is a good subject, and one that might be worked into a valuable picture.

No. 675, 'A July Study,' H. PILLEAU. The subject is a road densely overshadowed by trees, which, in their divisions and masses, are painted and drawn with masterly power.

No. 680, 'View near Ludlow, Salop,' P. DEAKIN. The composition contains only a few trees, with a tufted and stony foreground, the foliage being perhaps slightly too green; but in drawing, the trees are in every way like nature.

No. 682, 'A Vessel under Conduct of an Angel coming over the Waves with Spirits to Purgatory,' W. F. WOODINGTON.

"He drove ashore in a small bark, so swift
And light, that in its course no wave it drank.
He bless'd them, they at once leaped out on land;
The crew
There left, appeared astounded with the place;
Gazing around as one who sees new sights."

The subject, it will be seen, is from Dante. We congratulate this artist on his adoption of painting; and if this be an example of the vein he proposes to pursue, we may congratulate also the lovers of art; for a more refined and elegant taste has rarely been evinced on these walls than is shown in this picture. The souls are quitting the boat, and as they depart the angel at the helm extends his hand in token of blessing. In the company many of the worldly vocations are represented. Some are in grief, but the greater part express surprise at the place at which they have been landed. The heads are those of modern art, qualified, especially in the masculine forms, slightly from the classic. The figures themselves are in the classic taste, but they are conducted by an angel. The whole is seen under a bright light, which is admirably broken on the forms. The subject is original; if it were not so, the treatment and style are new. The artist is one who reads and thinks for himself; this is his first picture; if all that succeed it be as good, he will have reason to be satisfied with his reputation.

No. 683, 'Summer Hill—Time of Charles the Second,' J. D. WINGFIELD. A brilliant performance, rich in colour, and exhibiting a very accurate knowledge of the costume of the period.

No. 685, 'The Head of the Dreuy, in Dartmoor,' J. GENDALL. The stream rushes downward over a rocky bed, and flanked by trees. It is a most attractive passage. The agitated movement of the water has been successfully represented, and the imitation generally looks very like a reality.

No. 686, 'A Trout Stream in Wales,' J. DEARLE. It is rather like a jack or chub pool, being overshadowed with trees, and having no indications of a stony bottom. The water, however, is lustrous, and flows in a living stream.

In the OCTAGON ROOM are numerous productions of rare excellence, and also others of very superior pretension. Of the unjust distribution of the works we have already spoken without reserve. To the bulk of the public, and the mass of patrons who cannot possibly penetrate beyond the surface, the condemnation to the octagon and the architecture room is not only a condemnation *within*, but it influences the judgment *without*; we refrain, therefore, from any observation on these works beyond our offer of condolence to their authors.

SOUTH ROOM.—MINIATURES AND DRAWINGS.

There are this season not many miniatures of that rare quality which is sometimes more apparent in this room; but some few are equal to the very best efforts of our school, which has carried this art to its utmost perfection. We confess our satisfaction that the severe asceticism that once threatened miniature Art is diminishing. The gods have not made us all poetical; therefore, all should not be painted so as to look the poetry we do not feel. Sir W. Ross goes on in his luxury of colour; he must continually be surrounded by a train of Albano's little boys, strewing flowers in his path. No. 787, his miniature of 'The Marchioness of Abercorn,' is an example of the utmost refinement of expression in the delicacy of feminine character: and in No. 870, 'Children of Thomas Miller, Esq.,' he has one of those subjects, in the treatment of which he stands alone; as a whole, the work is among the chef-d'œuvres of this artist. No. 852, 'Major-General J. Montteath Douglas,' is a miniature of an officer in full dress uniform: the face is presented full to the spectator, and is worked out with a charming softness of touch, leaving nothing to be desired. Other miniatures by Sir W. Ross are, No. 805, 'Mrs. John Arkwright,' No. 891, 'The Marchioness of Hastings,' &c. No. 799, 'The Earl Brownlow and his Brother,' is a miniature by R. THORBURN, A., and shows two young gentlemen, one standing by his pony, and the other mounted; the face of the younger brother is most agreeable in expression. It is a deeply-toned picture, much in the taste of the early Venetian pictures. No. 840, the 'Viscountess Mandeville,' is a production of much beauty, but we think too scenic; the head and upper part are very brilliant. No. 874, 'The Lady Mary Labouchere,' also by THORBURN, is a production of great merit; the features are exquisitely worked out, but the head is too large for the body. Other works by Thorburn are No. 892, 'Mrs. G. Grenfell Glyn,' No. 840, 'The Viscountess Mandeville,' &c. &c. No. 759, 'Eliza Cook,' by CARRICK, is incomparably the sweetest feminine portrait he has ever executed. Other remarkable works by the same painter are No. 797, 'Murdo Young, Esq.,'—a head and bust presenting a front face, of which the features are made out with admirable breadth. Also No. 813, 'Herbert Ingram, Esq.,' a not less meritorious production, and equally felicitous as to resemblance. No. 836, 'Miss Corbet,' C. COUZENS, is a head and bust, seen almost in profile, charming in sentiment, and drawn with masterly accuracy. No. 869, 'William Vernon Harcourt, Esq.,' also by COUZENS, is a miniature of a gentleman seated in a library chair; the features are full of thoughtful expression, the mouth and eyes being happily endowed with argument and intelligence. No. 788, 'Captain Arthur Cumming, R.N.,' H. WELLS, is an admirable head, resembling an oil-painting in richness and force. No. 802, 'Frederick, son of Sir Charles and Lady Mary Wood,' shows only the head of the subject; remarkable for colour and minute finish. No. 789, 'Her Grace the Duchess of Roxburgh,' Sir W. J. NEWTON, is a full-length miniature of the lady, who is seated, wearing a white dress. It is agreeably composed, and worked out with much softness. No. 947, 'Mrs. David Morice,' by the same artist, is also a miniature, executed with much taste. No. 798, 'Robert Cole, Esq., F.S.A.,' Miss A. COLE, is a very richly coloured, and very forcible miniature; the colour of the features

resembles the transparency and depth of oil. No. 703, 'Enamel Portrait of T. Williams, Esq., from Life,' W. ESSEX, a very successful result of a process extremely difficult; and No. 704, 'An Enamel Group of Flowers, from the Original Picture by Verendael,' Miss H. ESSEX, a brilliant little bouquet, painted with a microscopic nicety. No. 853, 'H. M. F. Majesty, Don Pedro V., King of Portugal,' E. MOIRA. This is a full-length figure, wearing a Portuguese military uniform. Of the head, we cannot speak too highly; but in the attitude of the figure there is an unpleasant formality. No. 873, 'Mrs. Cowling,' by Mrs. H. MOSELEY, is a production of much excellence. No. 768, 'A Portrait,' Miss C. E. F. KETTLE, a work of a high degree of merit in some of the most valuable qualities of art. No. 822, 'A Girl Reading,' Mrs. V. BARTHOLOMEW, is distinguished by the most minute finish: and to these may be added the titles of some others, of which we cannot speak at any length. No. 710, 'Miss Margaret Anderson,' G. BONAVIA. No. 783, 'Miss Starling,' A. WEIGALL. No. 784, 'Miniatures for a Bracelet and two Brooches,' T. J. GULLICK. No. 804, 'A Portrait,' H. C. HEATH. No. 810, 'Mrs. Kelsall,' Miss M. GILLIES. No. 812, 'The Countess of Durham,' H. GRAY. No. 815, 'E. J. Loder, Esq.,' R. E. FORSTER. No. 717, 'Portrait of a Lady,' Miss E. SHARP. No. 837, 'Mrs. Mosse,' E. D. SMITH. No. 850, 'Mrs. Dalzell,' E. MOIRA. No. 890, 'Mrs. Manners Sutton,' E. TAYLOR. No. 896, 'Mary Anne, eldest daughter of G. Thomas, Esq.,' E. W. HATTON. No. 899, 'The Infant Daughters of the Hon. Mr. and Mrs. Melville, and Captain and Mrs. Wigram,' Miss RAIMBACH. No. 900, 'Miss and Mr. T. Sherwood,' Miss A. DIXON. No. 904, 'Ella, Second Daughter of Phineas Abraham, Esq.,' Miss K. SALAMAN. No. 918, 'L. R. Sykes, Esq.,' Mrs. SYKES. No. 933, 'Mrs. Dyke,' E. D. SMITH. No. 935, 'J. Castellane, Esq.,' H. GRAY. Many of the chalk portraits, are drawings of very superior character; indeed, year by year, we have observed this branch of art growing in excellence. No. 692, is a 'Portrait of John Gibson, Esq., R.A.,' by C. MARTIN, not only a striking resemblance, but a drawing of a very high order of merit; the features are all made out with the utmost accuracy, and the intense expression of the eyes at once engages the attention. No. 795, 'Mrs. Richard Partridge,' G. RICHMOND, is a drawing of the size of life, the features generally slightly marked, but the eyes thoughtful and searching. No. 841, 'Lady Elizabeth Hay,' J. HAYTER, is a drawing of another character, more animated in feature, and coloured with much sweetness. No. 847, 'The Rt. Hon. Lord Lyndhurst,' G. RICHMOND, is a perfect identity, but with all the markings much softened. No. 880, 'Miss Capel,' J. HAYTER, most agreeable in colour and expression. No. 966, 'The late Daniel Webster,' is an admirable study, more remarkable for character than beauty; every feature testifies to firmness and resolution, it is a very remarkable drawing, vigorous and significant. By the same artist there is also No. 979, 'Portrait of a Lady,' No. 993, 'Portrait of a Naval Architect,' S. PIERCY. No. 996, 'Portrait of a Lady,' Miss J. M. ROGERS. No. 1007, 'Master Birkbeck,' J. HARRISON. No. 1036, 'The Maharajah Dhu-leep Sing,' R. J. LANE, A. E. No. 1086, 'The Lady Augusta Sturt,' R. J. LANE, A. E. No. 1088, 'A Drawing Lesson,' L. STOCKS, A. E. No. 1089, 'Morning,' J. T. WILLMORE, A. E. No. 1112, 'Sir James Eyre, M.D.,' G. B. BLACK. No. 1110, 'Portrait of E. E. Antrobus, Esq., &c., &c., &c.

THE SCULPTURE.

The number of the sculptural works is one hundred and forty-eight, the bulk being portraiture. In subject-composition the exhibition is extremely deficient, and also in marble works, the greatest proportion of them being only in plaster.

No. 1410. 'Child-play—Marble Group, the Children of Herbert Ingram, Esq.,' A. MUNRO. These are three children; one is an infant, supported by the eldest, and caressed also by the other. The little figures are nude: the heads, as to the character of the different ages, have been very successfully modelled.

No. 1412. 'Adam consoling Eve after the Evil Dream,' E. H. BAILY, R.A.

"So cheer'd he his fair spouse, and she was cheer'd;
But silently a gentle tear let fall from either eye," &c.

Eve, seated on Adam's knee, is supported by his left arm round her. The feeling of the verse is in some degree met, but it is an extremely difficult agroupment to deal with in sculpture.

No. 1413. 'The Queen of the Waters tuning her Harp to celebrate the Alliance of the Western Powers,' J. GEEFS. There is much epic character in this figure, but there is no allusion at all to the proposed spirit of the theme.

No. 1416. 'Statue,' J. S. WESTMACOTT.

"One morn a Peri at the gate
Of Eden stood disconsolate."

The subject is rendered by a winged figure, standing in an attitude of deep dejection, having the fingers interlaced, and the palms of the hands resting on one of the legs slightly raised; a drapery falls on the lower parts of the figure. The conditions of the verse are perfectly fulfilled by the language of sorrow which is pronounced by the lineaments, and written on every *tourneure* of the composition.

No. 1417. 'The Mother's Prayer,' W. C. MARSHALL, R.A. The mother is seated, holding an infant in her lap, and looking down upon it with a tender earnestness while in the act of prayer. The composition is most satisfactory.

No. 1419. 'Model for a Statue illustrative of the Fate of Genius,' J. DURHAM. The subject is suggested by a passage from the poems of Longfellow. Genius is represented by a winged youth, who is bound by a serpent, which fetters both his wings and limbs, and destroys the laurel crown at his feet. It is a most original conception, carried out with the finest poetical feeling, and justifies a belief that the sculptor is destined to occupy a more prominent and prosperous condition than that which he aspires to his theme.

No. 1420. 'Model of Armed Science, to be executed in marble for the Mess-room at Woolwich,' J. BELL. This is a female figure, of heroic proportions; she wears a helmet, and is girt with a sword, grasping in her right hand a scroll. The dignity and repose of the figure are very impressive. In all respects it is a work of high character and rare value.

No. 1421. 'Statue of a Nymph Surprised,' E. G. PAPWORTH, Jun. She is alarmed by the fall of a bird dead at her feet. It is a nude figure, and the incident calls forth a fitting expression of surprise, and affords occasion for the display of graceful movement. This figure is remarkable for softness and beautiful surface.

No. 1423. 'Ajax praying for Light,' W. C. MARSHALL, R.A. A colossal statue, conceived according to the spirit of the passage in the seventeenth book of the Iliad. The action of the figure, with both hands uplifted, is distinguished by breadth and grandeur.

No. 1424. A Sleeping Child in marble, Alice Evelyn, Infant Daughter of Martin F. Tupper, Esq., of Albany,' J. DURHAM. A small work, treated with the utmost simplicity, and closely imitative of nature.

No. 1425. 'Model for a Statuette of the Hon. Mrs. James Stuart Wortley,' J. H. FOLEY, A. By means of a drapery loose, but unlike the classic, the artist gets rid of modern dress, but the modern fashion is preserved in the hair. It is an elegant study.

No. 1428. 'Sketch for a Statue of H.R.H. the Duke of Cambridge,' J. E. JONES. The subject is standing; he wears the uniform of a general officer, which is partially covered by a cloak. It is readily determinable as a portrait of the duke.

No. 1430. 'Small sketched Model of Wellington between Peace and War; a Memorial to the late Duke of Wellington, now being executed in marble by the City of London: to be placed in Guildhall to pair with that of Nelson,' J. BELL. The Duke is erect, and wears a cloak over his uniform: the simple idea of Peace and War is more eloquent than an enumeration of all his battles.

No. 1432. 'Death of General Sir Thomas Picton at Waterloo; Design for one of the Bronze Panels of the Wellington Monument at Brecon,' J. E. THOMAS. Picton is here seen falling from his horse at the head of his division: he is supported by a soldier. It is a spirited composition.

No. 1434. 'Model of a part of a Monument in Marble, erected at St. Botolph's Church, Colchester, to the Memory of the late W. Hawkins, Esq., and of Mary Ann, his Wife, and to one of their Sons and Daughters, J. EDWARDS. It is a single figure, an impersonation of Hope, characterised by the most exquisite sweetness. Of the exalted character of this work we cannot speak too highly.

Of the numerous busts there are not many remarkable for first class excellence. We can afford space to name only a few of them:—

No. 1467, 'Napoleon III.,' P. PARK; 1473, 'Marble Bust of — Keogh, Esq., M.P., Attorney-General (Ireland),' J. E. JONES; No. 1476, 'Marble Bust of a Lady,' P. PARK; No. 1478, 'Samuel Bosanquet, Esq.,' J. EDWARDS; No. 1480, 'The Hon. Mrs. G.,' BARON MAROCHETTI; No. 1481, 'The Right Honourable W. E. Gladstone, M.P.,' A. MONRO; No. 1482, 'Vice-Admiral the Earl of Dundonald, the Hero of the Basque Roads,' P. PARK; No. 1489, 'Morning—Bas-relief,' J. B. WILLIAMSON; Nos. 1491 and 1492 are two Bassi-Rilievi by A. BROWN, 'The Resurrection of the Just,' and 'The Fall of the Wicked,' No. 1484, 'The late Lord Beaumont—Bust in Marble,' P. MACDOWELL, R.A.; No. 1523, 'Robert Reece, Esq.,' T. BUTLER; No. 1529, 'George Cruikshank, Esq.,' W. BEHNES; No. 1538, 'John Dupasquier, Esq.,' &c. &c.

We have thus gone at great length through the collection; yet we are conscious of having omitted to notice many works that ought to have claimed attention at our hands. Artists who are thus passed over must make allowance for us.

On reviewing what we have written, we lament to see how often we have been compelled to comment upon the injustice of the hanging; and we earnestly entreat the Council of the Royal Academy to adopt some plan by which this frightful evil may be avoided.

We desire to remark also in how few cases the artists have put their names on their pictures: we say again, some course should be adopted, in order to prevent or punish forgeries.

THE ROYAL PICTURES.

PORTSMOUTH HARBOUR.

C. Stanfield, R.A., Painter. R. Brandard, Engraver.
Size of the Picture, 4 ft. 7½ in. by 3 ft. 4 in.

FOREMOST among our great national maritime establishments, in all that is essential to such a purpose, as extent, safety, convenience, and facilities of intercourse with the seat of government, is that which, for many centuries, has existed at Portsmouth. The traveller who, before the introduction of the railroad, journeyed thither from London on the coach-top, could not fail to be struck with the scene that met his view as he reached the brow of Portdown Hill. Almost immediately below him are the united towns of Portsmouth and Portsea, surrounded on all sides, except that seaward, with the ramparts, bastions, moats, and drawbridges of their extensive fortifications; to the right of the towns the arm of the sea forming the "harbour," on which ships of war "in ordinary" float listlessly, winds its somewhat tortuous course; on the opposite side of the harbour and near its mouth, stands the town of Gosport, with its heavily armed forts; the broad, deep, and safe anchorage of Spithead—safe, although there, in the bright noon of a summer's day, and while the elements were at rest,—

"Brave Kempenfeldt went down,
With twice two hundred men—"

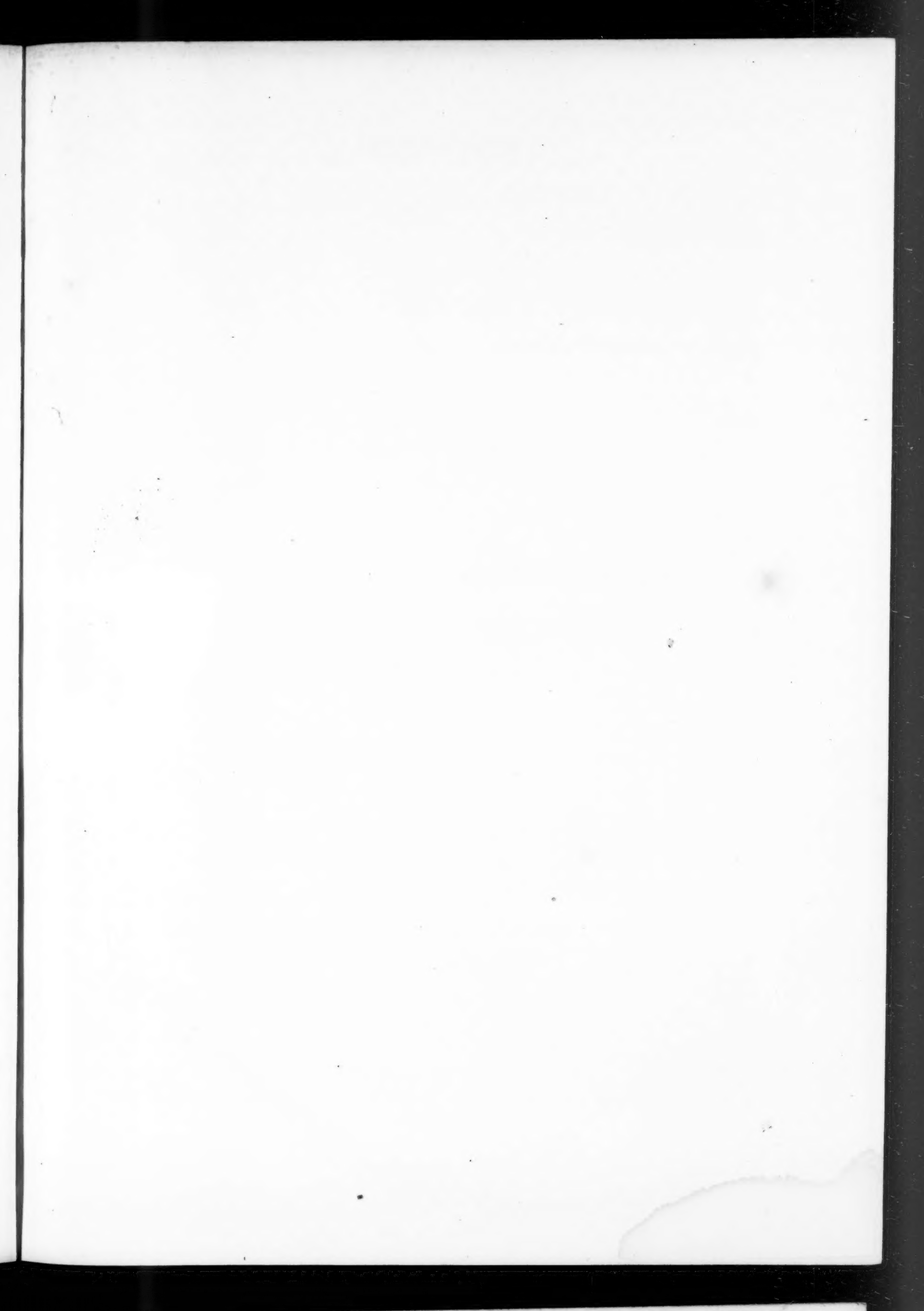
rolls its waters between the mainland and the picturesque Isle of Wight, whose lofty hills form a striking background to a picture which no Englishman can survey without a feeling of national pride, when he reflects how much of the greatness of his country has arisen from events to which this locality has contributed so large a share.

The suitability of the harbour as a place of refuge for shipping was, it is generally believed, not unknown to the Romans, who established a settlement or naval station at Portchester, on the northern shore. This station is presumed to have been abandoned, in consequence of the retirement of the sea from its shore, when the inhabitants removed to Portsmouth; the first mention of the latter town refers to the landing there of a body of Saxons, about the year 500, to aid Cerdic, founder of the kingdom of the West Saxons. Among other ancient historical events connected with this place as a port, may be instanced the landing of Robert, Duke of Normandy, in 1101, when he came to dispute the crown of England with Henry I.; and the landing of the Empress Maud, with her ally the Earl of Gloucester, about 1140, to wage battle with Stephen for the same royal prize. Coming down to much later periods, we may add, that in the High Street of Portsmouth, Villiers, Duke of Buckingham, and favourite of Charles I., was assassinated by Felton; and the marriage of Charles II. with Catherine of Braganza, was celebrated in the parish church.

So far back as the reign of John, Portsmouth is said to have possessed a dockyard of some extent; but it was not till the periods of Edward IV. and Richard III., that the place was considered of so much importance as to have it secured from foreign aggression by fortifications; these monarchs commenced the task, and Henry VII. finished it. Since then the works have been extended at various times, especially by Charles II., William III., and George III. During the reign of the latter monarch upwards of two millions sterling are estimated to have been spent in adding to and strengthening its fortifications.

Mr. Stanfield's beautiful picture is taken from the beach, at some little distance beyond the "Saluting Battery." It shows the mouth of the harbour, having the fortifications of Gosport to the left: the noble "three-decker" inside the harbour, we presume to be the old "Victory," its appropriate guard-ship; a frigate under top-sails partially reefed, is coming out. We have called the picture "beautiful;" it is so in every part: the water is the perfection of such painting, active, sparkling, and transparent, the sky truthful and tender; the animate and inanimate objects just in their right places, and so treated as to combine the best pictorial effect.

This work is in the Royal Collection at Buckingham Palace.







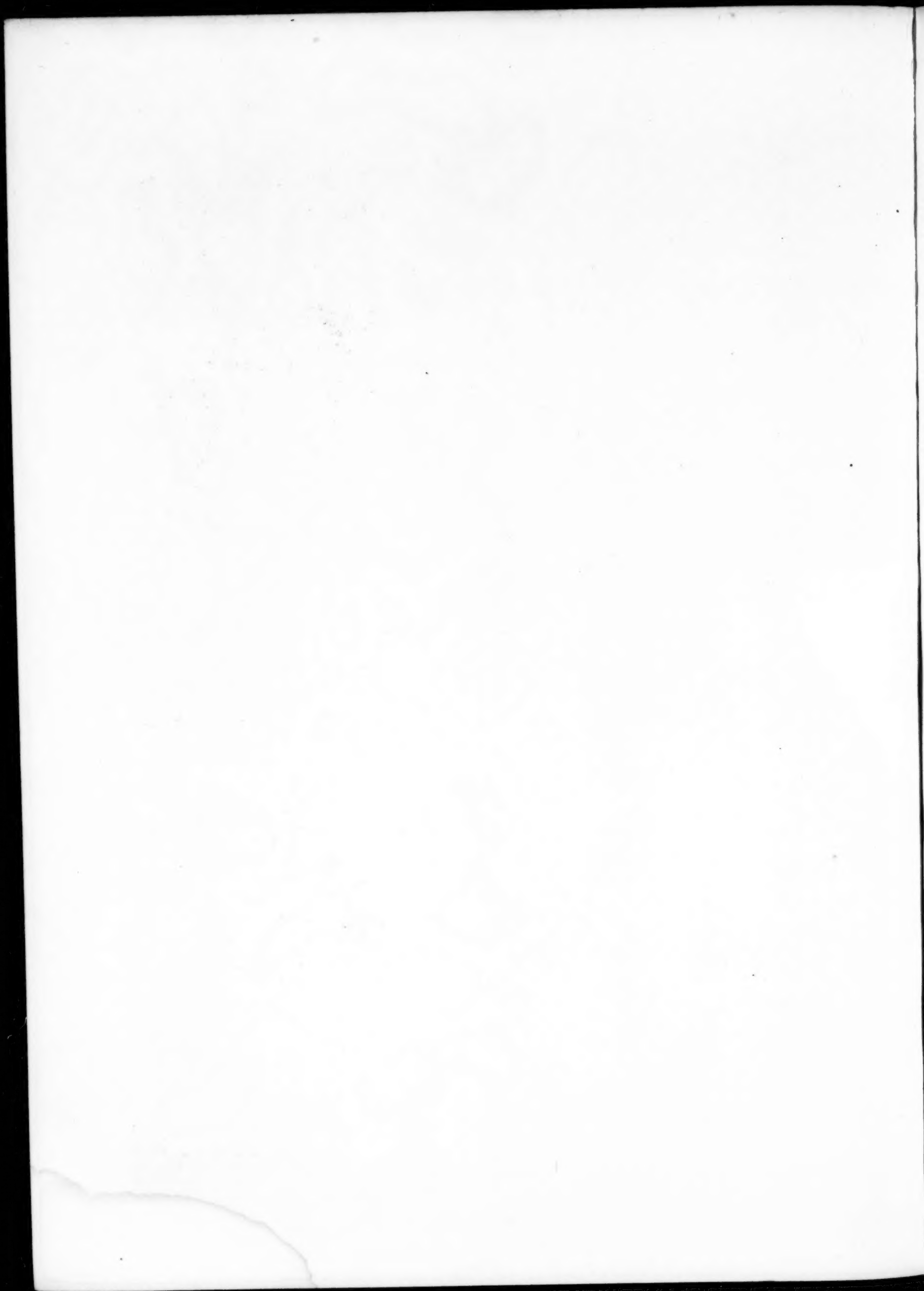
C. STANFIELD R.A. PINX.

R. BRANDARD SCULPT.

PORTSMOUTH HARBOUR.

FROM THE PICTURE IN THE ROYAL COLLECTION.

LONDON, JAMES S. VVRIER.



THE SOCIETY OF PAINTERS IN
WATER COLOURS.

THE exhibition of this society was opened to private view on Saturday the 28th of April, with a catalogue of three hundred and twenty-two drawings—constituting perhaps the most brilliant collection that has ever been seen upon these walls. The exhibition is rich in figure pictures,—works of very high class. We remember this society when it was essentially a society of landscape painters—a period when there were no essays in figure-drawing beyond the feeble, mannered, and minute impersonations that were employed to give a semblance of life to landscape and street scenery. But now we find not only comparatively large figures, but even life-sized studies executed with marvellous nicety, stippled with a touch fine enough for the most delicate miniature, and drawn with the utmost academical accuracy. The stars of the old school of water colours are setting one by one, but they leave other lights behind them. The last few years have borne away some of the oldest and best of the water colour painters, and although there is no lack of brilliancy and effort in the works of those that remain, we cannot say that we do not miss those productions to which the eye has been for so many years accustomed. This society, as we have observed, was originally an association of landscape painters, but now the proportion of figure pictures is equal to what could be desired in any exhibition professing variety.

One of the most striking drawings that arrests the attention on entering the room is No. 9, by JOHN GILBERT, 'The Merchant of Venice,'—a subject from the fifth scene of the second act—that passage in which Shylock intrusts his keys to Jessica. It is a large picture, broad and spirited in general treatment, and original as to Shylock, but the head of Jessica is without refinement. There is no attempt at restricted nationality of costume—indeed there is no costume, yet the figures announce themselves at once. That which in other works would be eccentricity, is here so appropriate, that we can conceive of nothing else that would be so suitable. With all the substantiality of Shylock there is great breadth—too much in truth—it might have been limited by an outline to the figure, and that which we might call drapery is too much cut up in the lower part of the picture. In No. 54, the same artist exhibits 'An Alchemist' working in his laboratory, surrounded by all the mystic material of his art. The figure is admirably conceived, better than if it had been painted from a model, but the composition is perhaps too much cut up from a desire of showing a well furnished laboratory. No. 135, 'The Well in the Desert,' JOHN F. LEWIS, is one of the most surprising essays in minute execution we have ever seen. The subject is the halt of a caravan in the desert, and so long is the train of men and animals that the procession seems in the distance to be remotely mingled with the sand of the boundless plain, but even the farthest objects are as carefully made out as those in the nearest site. The purpose of the artist seems to be the representation of an unmitigated breadth of light accompanied by brief shadows which show the position of the sun as almost vertical. Independently of the conventions of art, everything here is represented as it has been seen, and in the realisation of light and heat nothing was ever more successful. The accuracy of the drawing, both in men and animals, is most perfect; and as ethnological studies, the former are also unexceptionable, and such is the marvellous delicacy of finish in textures and lines, that the unassisted eye cannot appreciate its exquisite nicety; we believe that the working of this picture would be seen to greater advantage under a microscope. A second work, similar in subject and equally excellent, is entitled 'The Greeting in the Desert,' it is numbered 150, and hangs near the other. No. 120, 'The Last Days of Harvest—the Roman Campagna,' by ALFRED FRIPP, is a large composition of half-length figures, men and women, determinable at once as denizens of the Campagna. The right

section is occupied by some substantially painted male peasants, gleeful and hilarious to the last degree. On their right is a woman, and behind her are others of her sex, but it would seem that the artist has had some difficulty in dealing with this section of the composition, at least the force and substance of the other portion are not sustained here, the figures behind should have been in shade, or they should have been men in the usual dark colours. No. 110, 'Going Home—Woman from the Mountains of Subiaco,' is a single full-length figure; she carries her child in a wicker basket on her head; and No. 165, by the same artist, 'Peasants of Olevano returning from Labour,' is a subject from a similar source. There is a feeling in this drawing which would seem to exalt the subject beyond its class, the management of the light is most skilful but preternatural, and the elevation of the impersonations is rather suitable to sacred subjects. The faces are stippled with inconceivable delicacy, but the draperies, especially of the women, are flat as if containing no substance. No. 141, by F. W. TOPHAM, is 'The Andalusian Letter-writer,' which introduces us to the stall of a street scribe to whom a well dressed maiden is dictating some sentimental epitome—the old story of course. Both figures are undoubtedly accurately descriptive, and more aspiring in tone than the subjects hitherto painted by the artist. It is a large composition, every part of which has been studied from actual objects. No. 319, 'The Posada,' is another picture derived from the same source, and alike illustrative of bourgeois life in Spain. No. 65, 'Ruins of Salona, Dalmatia,'—a party of Malacks listening to a bard singing the destruction of the city,—CARL HAAG. This is a large drawing containing groups of many figures, and introducing a scene composed of distant mountains and foreground ruins—material of constant occurrence in Greece and Asia Minor. The bard stands rehearsing upon the steps of a ruined palace, accompanied by a boy upon the *tibia*, but whether *paros* or *impares* we cannot hear, and on the other side by an old man on the mediæval deduction of the ancient *fides*. The figures around wear a modification of Greek costume, and we wish that the bard himself had been fully draped. The point of the story is clear, the drawing throughout most accurate, and the definition of national character very distinct. Mr. Haag exhibits also a composition, containing portraits of the Prince of Wales and Prince Alfred returning from salmon spearing. They are accompanied by an attendant who bears the younger prince on his shoulders, and each is armed with the lester or pronged salmon spear. It is an extremely spirited drawing and the resemblance to each of the princes is animated and striking. The artist further exhibits two single figures of great merit, and a female head (No. 75, 'A Venetian Lady'), a charming example of feminine beauty unvitiated by any vulgar conventionality. No. 181, 'Franconian (Pilgrims) in the Cathedral of Bamberg,' by F. W. BURTON, is a large composition, different in everything from what we remember of this artist, who practised principally in Ireland. This work is a production of a high class; it is thronged with figures of female peasants, and less immediately with a body of monks. The work abounds with evidences of well-directed study, this is especially seen in the dispositions of the light and shade. The drawing and painting are masterly, but in the colour there is too much red. In No. 239, 'Peasantry of Upper Franconia waiting for Confession,' there is less complication, and we think the simplicity the greater merit. The drawing is smaller, equal in finish to the larger, and superior in sentiment and effect. No. 266, 'Hopes and Fears,' by J. J. JENKINS, two drawings in one frame, original and highly successful in the manner in which they tell their story. A French soldier returns wounded to his home, it is night, and full of hope he looks in at the window of his cottage where he sees his wife kneeling, with her infant in its cradle, praying for him. In the antecedent circumstances of both impersonations, there is ample ground for 'Hopes and Fears,' and such is the freshness of the narrative that we share them with the soldier and his wife. These drawings, we observe, are about to be engraved.

No. 76 is entitled 'Hold Fast—Coast of France near Boulogne,' and represents a French fisherman's wife in the water, and carrying her child, to whom the injunction in the title is addressed. This is not a large drawing but its tone and brilliancy are extremely captivating, and as a type of her class, the figure is perfect. By the same artist, there is also No. 83, 'Le Repos,' a group of French market-women resting on their way; and a pendant, No. 24, 'Le Retour du Marché,' with some other pictures of French peasant life, all distinguished by excellent quality. No. 29, 'Marauding Troopers, a Skirmish,' by FREDERICK TAYLOR, is intended, perhaps, to describe a fray on the border in the time of Charles I. The principal figure is a mounted trooper, about to fire on a scattered and retreating enemy. The scene is rocky and mountainous. The artist is not so felicitous in subjects of this kind as in those jaunty hunting parties, of which No. 206, 'Stag Hunt—Full Cry,' is an admirable example: a more brilliant drawing of this class has never been seen. In No. 311, 'Woodland Hunting,' we see a lady and gentleman, both mounted, the latter sounding his hunting horn. The scene is a path through the wood, and at some distance other figures are visible. No. 12, 'The Grandfather's Watch,' W. GOODALL, is the title of a group, consisting of a child, its mother, and grandfather,—the last holding to the ear of his grandchild his watch, the ticking of which is listened to with great attention. The figures are well rounded, and the drawing is distinguished by depth and transparency. No. 35, 'The Careful Nurse,' is another work under this name. The subject is simple, as being only a girl nursing a child, but the group is brought forward with qualities as valuable as those of the preceding;—but in No. 314, 'The Milking Shed,' are found the most minute points of imitation, especially in the shed itself. No. 46, 'Looking Back at the Old Home,' by MARGARET GILLIES, is the title given to a group composed of two female figures and a child. The expression which beams in the features of the two women is of a refined character, but it is difficult to discover the appropriateness of the title. No. 193, 'The Past and the Future,' is perhaps the most meritorious work this lady has ever produced. It contains simply two female figures, one youthful, and the other somewhat older; these also are full of sentiment and expression, brilliant in colour, and poetic in feeling. No. 299, 'Portia planning the Defence of Antonio,' by the same lady, is an elegant and well-expressed conception. No. 280, 'A Day Dream,' O. OAKLEY, shows a girl reclining in a stone balcony, which commands a view of the open sea. It is original and independent, but the composition had been better without the lines and angles of the balcony. No. 61, 'Palm my Hand,' is the head of a gipsy; and again by the same, No. 94, 'A Fisher Boy,' is one of the most successful studies we have ever seen under this name: the head, especially, is charmingly painted. No. 285, 'From Nature,' by W. HUNT, is a study of a female head, marvellous in the colour and yielding flesh texture of the face, and the patient stipple with which the whole is worked out. A small study with similar properties is entitled 'Confidence,' No. 270; it is a half-length figure of a boy seated in a chair, his face radiant with a smile that well supports the title. It is a rare union of powers possessed by this artist, that of most successfully painting the figure, and rendering with inimitable truth his hedgerow cowslips and daisies and fruit compositions. Nothing in this department of Art has ever equalled his pictures on the screens, No. 256, 'Fruit,' No. 262, 'Primrose and Pear Blossom,' No. 271, 'A Group of Fruit,' &c. Cox's drawings are this year numerous but small, and to understand them it is necessary to be educated in Art beyond the *pons asinorum* of a flat tint. He works just as he did fifty years ago—nobody remembers him longer than that—his cloudy manner may, therefore, have been got together in some far back time in the dim records of the last century. With him anything makes a picture, as we see in No. 248, 'A Heath Scene,' No. 257 is 'Asking the Way,' and, indeed, the traveller may ask if he has to cross the pathless moor before him.

There are also No. 243, 'Going to Market,' 286, 'Church at Bettws-y-Coed,' 'The Coming Gale,' &c. No. 16, 'Mountains on the Edge of Rannoch Moor, at King's House, Argyllshire,' by GEORGE FRIPP, is a rich and powerful drawing, descriptive at once of space, and the broken nature of high-land moorland. No. 91, 'The Ploughed Field—Evening at Hadley, Coast of Essex,' is literally, according to the title, a ploughed field, flanked by a few trees: the whole beautiful in colour, and judiciously broken and reduced here and there by shade. No. 102 is a 'Glen under Ben Cruachan, Argyllshire,' treated with a grand and stormy sky; but we are transported to the south in No. 111, 'Corner of the Fisherman's Island, Lago Maggiore,' showing those well-known houses which stand upon arches and piers. There are many other favourable examples of the works of this artist, all of which are marked by energy, force, and beautiful colour. No. 53, 'The Beach at Hastings, Sussex,' T. M. RICHARDSON, shows some figures, boats, and the cliffs on the beach beyond the fishermen's quarter of the town. The drawing is worked into substance by light and shade, and there is great nicety of drawing in the boats. No. 66, by the same painter, is the 'Palace of the Queen Juanna, at Naples,' which stands immediately on the sea wall, the view on the right opening over the bay. No. 182, 'On the Moors, near Delmacardock, Ben-y-Glo, Ben-y-Mackie in the distance.' This we think the best drawing in the series exhibited by this artist; it is powerful in effect, not meretricious in colour, and abundantly expressive of space. 'The Harvest Moon,' No. 50, by E. DUNCAN, is a production of a high degree of merit. The moon rises beyond an agroupment of trees, and in the near section of the composition a company of reapers are returning from their labours. The composition is imbued with a sentiment of the sweetest poetry, and everywhere worked out with masterly skill. No. 297, 'Sunset on the Guernsey Sands,' derives life from parties of the inhabitants of the coast, who are occupied in gathering seaweed. The glow of evening is most satisfactorily sustained in every part of the composition, and the atmosphere of the distance is a most truthful representation. No. 197, 'Sea-weed Gatherers, Guernsey,' is a similar subject, but here the effect of a breeze off the sea is so sensibly felt that the spectator is obliged to hold his hat. No. 13, 'At Gattton Park, Surrey,' C. DAVIDSON, is a composition of foreground groups of trees very carefully drawn, but deficient in breadth and volume in their masses. No. 34, 'Pevensey Castle, Sussex,' is a view of a portion of the exterior wall from the base of the slope on the side towards the sea. It is a large drawing, perhaps too large for such a subject. No. 21, 'Sandy Lane, Red Hill, Surrey,' has qualities superior to all the other drawings which are exhibited under this name: it has greater breadth, and the rocks look as if worked from nature. No. 26, 'A Pool of the Conway, North Wales,' C. BRANWHITE, is a large drawing full of skilful manipulation, but distinguished by little identity with nature: the trees are deficient in massive forms, and the water is too universally green. It would appear that the painter is a masterly composer, and, perhaps, a facile sketcher: talents very likely to seduce from a patient study of nature. This, perhaps, is exemplified more particularly in No. 114, 'The Gorky, Bed of a River, North Devon,' wherein we see the rocky bed of a stream, with small pools of water too blue and opaque, and passages of shade too positive. The power of this artist is seen, however, in No. 168, 'A Winter Morning,' in this kind of subject he excels, inasmuch that we rarely see winter scenery more effectively portrayed. No. 178, by G. DODGSON, is described by a quotation in the place of a title,—

"Many a youth and many a maid
Dancing in the chequered shade."

And thus we find a party of dancers beneath the shade of some trees in the nearest section of the composition, while in the background is observed the mansion which is their home. The subject is simple, but it is treated with a poetic elegance, the more to be appreciated that it is but little met with. The trees are drawn with masterly taste,

and the colour is agreeably mellow throughout. No. 304, 'Village Gossips,' is another composition, equal in artistic quality, but less aspiring in subject; and, No. 274, 'Summer Time,' is a composition with figures at the brink of a stream or lake feeding swans. The drawings of this artist possess some of the best qualities both of Stothard and of Varley. No. 159, by W. C. SMITH, is entitled 'A Day in Windsor Forest,' and shows a company of artists with their cloth spread, and engaged in the most serious business of a picnic. The principal object is a fine old tree, the ancient and shattered bole of which is very effectively drawn. It is a well-chosen subject as a section of forest scenery; but the deeper tints are opaque, an observation which will apply to a larger and much more laborious work by the same artist, we mean No. 190, 'The Golden Horn from the Cemetery of Pera.' Here the shadows are generally too heavy: it is, however, a most elaborate production, and we doubt not very like the place it professes to describe. No. 44, 'The Dom-Kirche at Wurzburg, from the Bridge during the Fair,' by WILLIAM CALLOW, is a large drawing composed of very picturesque material, of which a great portion consists of those dirty old houses which are more desirable as pictures than as residences, according to our insular tastes. The drawing is masterly, and the light and shade are well managed; but the most attractive performance exhibited under this name, is 'A Street in Verona,' No. 215: the lines in this work are somewhat hard and arbitrary here and there, but in general treatment it is one of the most satisfactory drawings of the kind we have ever seen. Besides these, there are also 'Castel Nuovo, from the Mola—Naples,' small and sparkling. No. 132, 'On the Place du Theatre—Lille,' 'Canal at Ghent, with the Church at St. Nicolas,' &c. No. 73, 'The Dell of Comus,' S. PALMER, is suggested by the lines—

"This evening late, by then the chewing flocks
Had taken their supper on the savoury herb
Of knot-grass, dew besprent, and were in fold;
I sat me down to watch upon a bank
With ivy canopied, and interwove with
Flaunting honeysuckle," &c.

It is really a fine subject, but requires more finish than is given to it here. No. 245, 'Abon Hassan,' J. STEPHANOFF, is a sketch describing the surprise of Abon Hassan on awaking to find himself surrounded by the attendants of the caliph; the drawing is crowded with figures, but it is throughout very sketchy. No. 253, 'Les Pages d'Honneur,' shows a group of two boys attired according to the title. This is more finished than the before-mentioned drawing. No. 246, 'The Thoughts Elsewhere,' Mrs. H. CRIDDLE, is a study of a girl, presenting her head in profile, with an expression of thought; it is successful in colour. No. 211, by J. M. WRIGHT, is a 'Scene from Macbeth,' the second of the second act. This is one of the most effective scenes for painting in the whole play, being that in which Macbeth rushes out of the chamber with the daggers; but it is here turned into allegory by the addition of the furies over the heads of the figures. The picture seems rather a sketch than a finished drawing, because the figures want substance and brilliancy. No. 209, 'Bad Harvest Weather,' J. P. NAPTET, is a large drawing, in the foreground of which is a harvest-field, the title being realised by the sky, in which are seen a rainbow and a rain-cloud, whereby the coming shower is very distinctly shown. No. 97, 'Evening at the Lake, High Clere,' by the same artist, is one of the best of his works. The subject is a lake surrounded by trees, telling in mass against a clear evening sky. The water lies in perfect tranquillity repeating the shadows of the trees. No. 169, 'George Cumberland,' H. GASTINEAU. This is a wild and rocky subject, with groups of trees well mellowed by the warmth of an afternoon effect. Other very careful studies by the same painter are No. 11, 'In Glen Finnan, Inverness-shire,' and No. 19, 'Carlingford Bay, Ireland, from the Ruins of the Castle,' No. 144, 'Altar in Wood, by Veit Stoss—Nuremberg,' a master-piece of carving, and the pride of the church in which it is placed. It is very elaborately drawn; and another Nuremberg subject by the same artist

is entitled the 'Spittler Thor,' one of the gate towers, if we remember right, near the Weinmarket. No. 186, 'A Summer Day on the Coast,' S. P. JACKSON, is a drawing of great talent. The subject is admirably put together, and the composition is bright, broad, and very original in general feeling. The thin veil of grey so successfully thrown over the distances, describes very emphatically a sultry, misty summer day. No. 208, 'The Town-Hall at Oudenarde, Belgium,' J. BURGESS, Junr. A most elaborate study of Gothic architecture, which will be at once recognised by all who have seen the building. No. 177, is the 'Maison des Bateliers at Ghent,' by the same artist. No. 231, 'Flowers,' by V. BARTHOLOMEW, is a composition of japonicas, arbutus, &c., simple and graceful, and the character and surface texture of the flowers are rendered with the most marvellous nicety. No. 191, also entitled 'Flowers,' is an equally simple composition of azaleas, roses, tulips, &c., &c., all represented with the most perfect truth; and the other productions of this artist are of equal excellence. There are also of great merit, 'Camellias,' No. 233, by MARIA HARRISON, and, by the same lady, 'Fruit and Flowers,' No. 152, and No. 223, 'The Entrance to the Conservatory,' G. ROSENBERG. No. 196, 'Dartmouth, from the Castle,' JOHN CALLOW, is an agreeable version of a view frequently painted. No. 121, 'Merchantmen Passing Dover, Fresh Breeze,' by the same painter, realises the breezy effect, but the water in colour and movement appears untrue, and the water in No. 84, 'Distant View of Edinburgh from the Frith of Forth,' is not free from a like objection. No. 72, 'Tintagel Castel—Evening after a Storm,' S. P. JACKSON, is distinguished by much grandeur of effect, but it is by no means equal to some of the coast scenes which this artist sometimes paints in oil. There are many other smaller drawings well worthy of notice, but we have devoted to this excellent exhibition all the space we can afford to it.

THE NEW SOCIETY OF PAINTERS IN WATER-COLOURS.

THE present exhibition, the twenty-first since the institution of this society, was opened to the public on Monday, the 23rd of April, with a catalogue of three hundred and forty-eight works. The figure compositions bear a more equal proportion to landscape than is usually met with; the majority of these consists of small rustic and other simple subjects, but there are withal some examples of figure-painting in water-colours not to be excelled by the productions of any school or any period. Among these the works of HAGUE are eminent examples; he introduces us once more to the well-known Brewers' Hall at Antwerp, No. 103, 'Convivial Meeting of the Brewers' Corporation, Antwerp,' and after the manner in which this artist has celebrated these portly and jovial worthies, they can do no less than vote him the freedom of their corporation. The figures are in the painter's favourite costume, that of the seventeenth century, and in character and distribution the impersonations are admirable, and the composition most judicious. No. 63, 'Le Benitier in the Church of St. Peter, Rome,' exemplifies the disproportion of the two cherubs, which we always thought too large for cherubs, but which are now really shown to be so in comparison with the pilgrims and devotees. No. 78, 'The Post-office at Albano,' introduces two monks receiving their letters through the grating; with all the force and substance of these figures, this drawing has passages of finish and texture equal to those of photography. No. 248, 'St. Peter's Festa,' is a view of that part of St. Peter's at Rome in which is the famous statue. No. 7, entitled 'The Village Style,' by E. H. CORBOULD, presents a figure of a milk-maid; a drawing of exquisite finish, but the flesh tints are too delicate for the proverbial hues of a milk-maid, and the extremities are proportionably large. No. 229, 'Paul and Silas in prison at Philippi,' by the

same painter, is an essay in a more exalted vein. It is a production of great power, but had been more impressive if the composition had been less broken up into incident; the flesh tints of the centurion, also, are too delicate. It is matter of surprise that this artist should so frequently fall into such an error. This part of the figure has been painted from a man whose limbs have never been exposed. No. 226 is an essay in another genre, 'The Flight of Fair Ellen from Netherby Hall,' a subject from Lady Heron's song in Marmion. The difficulties and rapidity of the flight, as described in the verse, are fully met in the picture. Like all the other works of the artist, the subject is amply and circumstantially rendered. No. 82, 'The First Sunset witnessed by our First Parents,'—HENRY WARREN, is an original conception, strikingly realised, in a rich and glowing landscape abounding with every variety of luxuriant vegetation. Adam and Eve occupy the nearest site in the composition, and regard with awe the sun, as about to descend below the horizon. The picture is altogether a remarkable performance, but it must be remembered that such a theme could not be approached by any of the ordinary stock properties of landscape art. No. 297, 'Incipient Courtship,' also by MR. WARREN, presents two rustic figures standing under a tree to shelter themselves from the rain. The *gaucherie* and coyness of these impersonations are most amusingly set forth. No. 126 'Ye hae tellt me that afore, Jimmy,' is a pastoral love scene by the same painter. No. 52, by W. H. KEARNEY, entitled 'How the Blacksmith won the Rich Painter's Daughter,' is the story of Quentin Matsys, who, having painted his "Misers," shows it to the obdurate father of his beloved, who is struck with admiration at the excellence of the performance. The picture identifies itself at once with the story. No. 88, 'Romeo and Juliet,' E. H. WEHNERT, is from the fifth scene of the third act, the separation of the lovers,—

"Farewell, farewell, one kiss and I'll descend."

It is a favourable example of the unwearied elaboration with which this painter works out his conceptions. No. 99, 'Genevra,' JOHN ABSOLON, is the oft painted story of the "Mistletoe Bough," but on this occasion Rogers's version of the story is adopted. The maiden is exulting in anticipation of secure concealment in the chest which she is about to open. The arms look too short for such a figure, and it would be difficult to communicate grace to such a pose: the figure is, however, substantial, and characterised by appropriate expression; but the tapestry on the right contends with it for precedence. The author of this work exhibits others, No. 262, 'Going to Market, Crecy.' No. 262 is interesting, from its affording a view of the spot on which was fought the battle of Crecy; otherwise, the landscape has little that is remarkable. The rustic figures are national and characteristic; and the same also may be said of the other two, which are open scenes. No. 29, 'Beauty and the Beast,' F. ROCHARD, seems to be a three-quarter portrait of a lady carrying a little dog: the title is inapplicable. The subject of No. 41, 'The Vow,' WILLIAM LEE, is a French peasant girl telling her beads in fulfilment of a vow. This artist has caught most perfectly the style and tounure of the female peasantry of Picardy and Normandy. We find equal success in No. 115, 'On Holy Things Intent,' No. 167, 'The Happy Mother,' No. 201, 'The Reverie,' all of which are manipulated with the utmost precision of touch, and coloured with the nicest delicacy of tint. No. 260, 'The Departure into Captivity,' AUGUSTUS BOUVIER, is a subject from 2 Kings, chap. xxv., 'So Judah was carried away out of their land,' &c. The figures are numerous, and they are accurately drawn, but the composition wants that force and substance which are derivable from graduated oppositions. The impersonations also want the distinctive features of Israelite nationality. No. 136, 'A Daughter of the Mist,' by the same artist, is a female rustic figure, carefully drawn, but as to the flesh hues, too tenderly tinted. No. 108, by J. H. MOLE, is called 'Fetching Peat:' it is a study of an Irish peasant girl loaded with the

fuel of the country. Although the relieving composition is very minutely worked out, the figure, nevertheless, maintains its substance and roundness. The landscape portion is one of the most scrupulously executed accompaniments to a small figure drawing we have ever seen. Other works by the same hand are No. 59, 'Patience,' No. 62, 'Near Esher, Surrey,' and other landscape essays, in which the aspect of nature is rendered in a manner eminently truthful. No. 186, by C. BROCKY, 'The Terrace,' is a small composition, the subject of which is simply, a lady plucking oranges and giving them to a child, and No. 269, 'Pilgrims on the Wayside,' presents a group of wayfarers kneeling in adoration before a wayside figure of the Virgin. The style and *maintien* of these travellers are rather poetic than real: the drawing however, exhibits taste and skill, but these water-colour works are by no means comparable to the chalk heads which years ago obtained at once for this artist a celebrity so extensive. No. 234, 'Resting by the Way,' G. HICKS, is a study of a maiden and a child, the former in the costume of the last century. In the subject there is nothing new (this, indeed, may be said of a large proportion of the subject matter of every catalogue) but it is executed throughout with some taste. No. 238, 'The Studio,' by G. HOWSE, is a small sketch, but in such good feeling that it were desirable that it should be a large composition; it is charming in colour, and the motive, that of examining pictures, is sustained with ease and grace. A companion sketch describes a music party with equal good feeling, it is No. 158; and in another class we find, under the same name, No. 196, 'View at Honfleur, France,' showing the quay of the small basin near the old English gateway tower, and the tower itself, and on the right the site of the old Cheval Blanc; in short, it is at once recognisable as a picture of Honfleur. No. 173, 'Ætna, from the Theatre of Taormina, Sicily,' CHARLES VACHER, The peculiarities of this view are unmistakable; the theatre is at our feet, on the left the sea is open, while on the right Ætna is seen towering above the mountain peaks which rise from the sea-level on the right. The time proposed is evening, and the glowing sunlight and the opponent breadths of shade are treated in a manner to produce the most satisfactory result. Other works under the same name are No. 47, 'Lerici, Gulf of Spezia;' No. 14, 'Sunrise, Coast of Italy,' &c., in all of which will be observed a very marked advance upon antecedent works. No. 207, 'Belted Will's Tower, Naworth, Cumberland,' W. BENNETT, is a work of rare excellence; the title is given from that tower of Naworth which is called after the famous Will Howard, Warden of the Marches, and the terror of the sornerers and rievvers of those parts; but the subject is rather the foreground trees, which are drawn and painted with a force and truth that cannot be surpassed. Another admirable production by the same painter is No. 233, 'The Upper Lake of Killarney,' looking very like reality without any of the tricks of exaggerated colour. There is no forcing of the effect; the same aspect may be seen on any summer day, under the like combination of wood and water. The power of this artist is seen especially in close sylvan scenery, as in No. 70, 'Woodland Scene near Kingston, Surrey;' No. 84, 'Windsor Forest;' No. 91, 'Halton Castle, Northumberland,' but in this drawing the castle tower comes before the trees. No. 56, 'The Valley of Dolwyddelan, N. Wales,' D. H. M'KEWAN, is a dark and richly tinted passage of mountain scenery, presented under the effect of a thunderstorm, which characterises the view with a wild and romantic sentiment. In No. 64, 'Windsor Great Park,' is afforded a distant view of the castle over the near trees, which are drawn with firmness and substance. In No. 122, 'The Gipsy's Haunt,' an old oak, a fine study, is the principal object. No. 83, 'Ludlow, Shropshire,' is a representation of the remnant of this edifice, famous, if our memory serve us, as the scene of the first representation of Milton's "Comus." No. 117, 'Glen Finlas, Perthshire;' No. 149, 'Mountain Road, N. Wales;' and No. 119 is a large and successfully wrought view of 'Cambus Kenneth Abbey, on the Forth, near Stirling;'

indeed the works, generally, of this artist are distinguished by firmness and powerful effect. No. 348 is a large and elaborate drawing by M. ANGELO HAYES, representing 'The Heavy Cavalry Charge at Balaklava,' painted from authentic sketches, and under the superintendence of officers returned from the Crimea. It is only from such sources that battle pictures are valuable and interesting. We are immediately behind the line of the Greys, by whom the first line of Russian cavalry have been fairly ridden down; but the line of red coats is almost too regular, we do not learn that they halted to reform after having gone through the first Russian line. Lord Lucan (a very good likeness) and staff occupy the immediate foreground, and the distance is crowded by masses of Russian troops. From the care which seems to have been given to the scene, the whole of the incident we doubt not is correct. Thus, the picture cannot fail to be interesting—considered as a faithful representation of an event so memorable. No. 190, 'Oberlahnstein and Stolzenfels on the Rhine,' JAMES FAHEY, affords an unmistakable transcript of Rhenish scenery, under the mellow influence of a summer afternoon; the boats, the wain, the vineyards, and, above all, the famous ruins, were sufficient, without a title, to indicate the place. Many other works are exhibited by this artist, many of a high degree of merit, as No. 204, 'Worthing Beach,' No. 235, 'Derwent Water—Evening,' a small drawing, of charming sentiment, No. 249, 'Lincoln,' a highly picturesque subject, very little painted, but receiving here ample justice in all its abundant detail. From the nature of the locality it is difficult of representation, but everything keeps its place with perfect propriety. No. 146, 'Pass of the Brenner—Tyrol,' T. L. ROWBOTHAM. The character is strictly Alpine; but, after all, we believe Alpine scenery easier of representation than much of the ordinary but ever-changing landscape of our own country. In No. 100, 'Pallanza—Lago Maggiore,' we look down upon the town, and the eye is borne over it beyond the lake, which glistens like an amethyst in its rough setting of cliffs and mountains, but the water is of a blue too dead—it wants life and transparency: the foreground is rich in colour, and skilfully put together. No. 166, 'At Frankfort on the Maine,' is a composition of street architecture, including a tower, situated if we remember aright, to the left of the Zeil. This drawing has been executed with much care, but the lines and angles in many parts are too sharp. Other works under this name are 'Angera—Lago Maggiore,' No. 217, 'An Italian Seaport,' &c. No. 107, by E. WARREN, is a view of 'Berry Pomeroy Castle;' powerful in effect, but containing a mass of foliage which is too much broken up into detail. No. 218, 'Glimpses through the Wood,' is, with respect to this, infinitely preferable:—the latter seems to have been imitated very carefully from nature. No. 116, 'The Dormitory Doorway, Fountains Abbey,' by JOHN CHASE, is an example of very elaborate drawing, and 'The Interior of the Hall of Justice, Bruges,' by the same, as to detail a faithful rendering of that famous chamber, but apparently exaggerated as to the size of the hall. No. 130, 'The Avenue,' H. C. PIDGEON, is rich in what are called "autumnal tints;" and the form of the trees remind the spectator of the aged and decaying elms in the approach to some manorial mansion. No. 140, by MAPLESTONE, 'Illustrious Visitors to the Village Green,' is not so attractive as the sunsets this artist paints. No. 151, by PENLEY, 'The Lake of Geneva, taken from near Vevey,' is a most accurate description of the scene. No. 315, 'The First of October—Up!' HARRISON WEIR. In sporting allusion, the first of October is always associated with pheasant-shooting; we find, therefore, in this drawing, the rise of a cock-pheasant, but no sportsmen are seen. The bird is drawn with much knowledge of its form and character; the striking points being its heavy flight, beautiful head and tail, and short wings. The fate of the poor bird is shown in a companion drawing, entitled 'The First of October—Down;' here the same bird lies dead on a grassy bank,—of the two the "Rise" is the preferable drawing. No. 316,

L. HAGHE, is entitled 'The Fair Reckoner,' the subject being rather the common room of a Dutch or Netherlands hotel in the seventeenth century. There are groups of near figures, attired in the picturesque costume of the time, but the feature of the drawing is the length of the room—the management of the light and perspective. The person who gives the title to the drawing is the *maitresse d'hôtel*, or her representative, who is chalking up the score of the guests. No. 317, by C. H. WEIGALL, is entitled 'Bramah Pootra Fowls,' and presents us with the portraits of two of these birds, most curiously made out as to every infinitesimal item of detail. We profess no connoisseurship of fowls in their feathers, but doubtless they, like horses, have their qualifying points, and the peculiarities which distinguish this pair are those of the race to which we are told they belong. No. 318, a 'Group of Roses and Other Flowers,' by FANNY HARRIS, is rich and brilliant in colour; the flowers are red, yellow, and crimson, and have been very closely imitated from nature. No. 319, R. CARRICK, is a small study of a 'Boy and Cow,' the composition strikes at first as eccentric, as the head of the cow is all that is seen; it is placed below the boy, and yet it does not appear that the head of the animal is depressed. The boy is standing, and intended to be leaning against a wall, but the figure stands out from the wall. The head, especially the face, is well-coloured. No. 322, 'Comfortable Quarters,' is another of the minor compositions of MR. HAGHE. It represents a party of soldiers, wearing of course the favourite costume of this painter—that of the seventeenth century. They are assembled in "the best inn's best room," and we feel at once that this is a more noisy company than that to which we were introduced in 'The Fair Reckoner.' We are tempted further to mention two more drawings by MR. HAGHE—the last in the catalogue; one, No. 333, is 'The Report,' a guard-room composition, small like the others, but good enough in everything to have been a large drawing. The subject is an interior, with groups of soldiers, one of them, the officer of the guard, busied in writing his report. No. 341 is entitled 'Work First and Play After.' It is a domestic group, consisting of a father, mother, and child, the first and the last engaged at lessons. Had "that Antonio Vandyke" been a family man, we should have said that it was a chapter of his own domestic felicity, composed by himself. A charming feeling pervades this drawing, and it may be said also of this that it is to be regretted that it was not enlarged. No. 323, 'Dorking Fowls,' C. H. WEIGALL, are birds more familiar to us than the foreign fowls we have noticed above, and, we submit, much more graceful than any of the Indian or Chinese importations; they are drawn with the usual accuracy of the artist, who as a painter of poultry is unequalled. No. 329, by E. H. WEHNERT, is without a title, but the subject is from "Romeo and Juliet,"—the visit of Romeo to the apothecary. The treatment of the subject declares at once its source, a point not always gained. The apothecary is a conception after the spirit of the description, only for misery such as his, his laboratory is too well stocked for an apothecary so lean as he before us; it is really, with its bottles and alligator, an entire *materia medica* of its time. Romeo looks rather the student than the gallant, but nevertheless there are originality and thought, with valuable artistic quality in the drawing. A pendant to this is No. 345, 'Shylock and Jessica.' The relations of the figures in all versions of the subject are much the same, that is, the father and daughter are in close conference, the difference being found in diverse conceptions of character,—'Shylock and Jessica' is not so felicitous as 'Romeo and the Apothecary,' but yet the impersonations are clearly indicated. No. 334, 'Cutting—Guinea,' J. ABSOLON. The brevity of the title is unintelligible without the picture; the "cutting" means mowing—the scene is an open meadow with, of course, the necessary suite of figures, a kind of composition in which this artist excels. It is a bright and sparkling drawing, equal to his best efforts in this way. It has a pendant called 'Carrying—Guinea,' a title which need not be explained

when that of the preceding is understood. Here the grass is hay, and the brave Guinois are busied in loading it. The scenes are the same, the variety being in the difference of the figures. No. 385, 'Near Bywell, Northumberland,' W. BENNETT, is a small drawing in colour, much more mellow than the works usually of its author. The view is that of a bend of the river Tyne, just, we think, above Bywell. The time is evening, the sky is richly tinted by the setting sun, and the rooks are returning to their nests. It is, in short, a drawing of infinite sweetness. No. 336, 'Old-fashioned Roses,' by MARY HARRISON, is a drawing of a group of the old cabbage rose (our modern Flora goes not now to the kitchen-garden for her nomenclature), characteristically drawn, and consequently, with their long stems and drooping heads, very different from the flowers which are now cultivated. No. 15, 'The Brigand's Wife,' MISS EGBERTON, is a study of a single figure, attired in Italian costume. She is seated on a rock, and is examining with apparent satisfaction some trinkets, the result of her husband's marauding adventures. The figure is carefully drawn, especially the hands, which are seldom sufficiently cared for by the ladies. No. 18, 'Autumnal View from Richmond Park, Looking over Sudbrook,' H. C. PIDGEON. This little drawing is very agreeable in colour: it presents a passage of landscape scenery richly diversified with wood. No. 137, by MRS. MARGRETT, is 'Mallard and Teal,' a subject not usually chosen by ladies: it has, however, here received justice at the hands of the artist: the composition would have been better without the coarse sedges which fill part of the picture. No. 133, 'Sir Francis Drake taking the Galleon of De Valdez into Dartmouth the Morning after the First Engagement with the Spanish Armada, 1588,' S. COOK. The subject is, perhaps, out of place for a water-colour drawing, however well it might suit a historical picture: the work is, nevertheless, distinguished by beautiful properties. No. 92, 'Mount Edgecombe and Bampool—Early Morning,' by the same artist, shows the Mount from the opposite shore, with near objects, as vessels, boats, and figures. That quality which is most striking in the picture is the expression of the early morning mist. 'The Mill Dam, Dunmeer Valley, Cornwall,' No. 189, is a subject of another kind by the same painter. The subject is a pool of water, shut in by rocks covered with verdure: there are also groups of trees otherwise distributed. It is a difficult subject to treat, but it is brought forward with some success. No. 273, 'Interior of the Hall of Justice, Bruges,' by JOHN CHASE, is a well-known subject, drawn by every artist who goes to Bruges, and these are not few. The drawing affords a faithful representation of the room. No. 51, 'Derwentwater and Bassenthwaite Lake, from Barrow Skiddaw Mountain, and Keswick in the Middle Distance—Noon,' AARON PENLEY. This is a very agreeable view of the lakes, but the nearer mountains are too blue: the tint, as we see, represents substance rather than air. Some of the lines are also too sharp, especially certain of the mountain ridges. By the same painter there is a composition, No. 230, entitled 'The Painter's Dream'; it is a composition literally according to the verse, a solitude walled in by vast rocks, showing in the centre an expanse of water. It is a subject which has required the exertion of a lively imagination, and unwearied industry. No. 42 is a military subject, by G. B. CAMPION, entitled 'British Horse Artillery ascending the Heights of Alma,' and is extremely accurate as a sketch of horse artillery. The pith of the representation is a nine-pounder gun, drawn by six horses, the action of the whole very spirited. No. 105, 'Banks of the Moselle,' also by the same, is a very picturesque subject; indeed the whole of the material on that river is highly attractive. No. 195, 'Chatham, from Upnor Castle,' T. S. ROBINS, is a large drawing, the subject of which is readily recognisable as Chatham. The sky is dark and clouded, with an expression of wind and threatening rain. No. 299, 'Stranded Vessel, Mouth of the Thames,' J. W. WHYMPER, is a small drawing, treated with much taste and judgment.

THE ROYAL PICTURES.

ARIEL.

H. J. Townsend, Painter. C. W. Sharpe, Engraver.
Size of the Picture, 2 ft. 2½ in. by 1 ft. 3½ in.

ARIEL, the most imaginative of all the fanciful creations of Shakspeare, seems to be a character almost beyond the criticisms of commentators on the writings of our greatest dramatist; a supernatural agent which baffles all logical and metaphysical inquiry, and is not to be measured by any standard of things on earth, or of spirits of the air. He comes before us in the play without note, warning, or introduction of any kind, fulfils his mission, gains his freedom, and departs without bidding us farewell. Few who have undertaken to discuss the characters of Shakspeare's plays historically, have thrown much light on Ariel. Mr. C. Knight, in his edition of the Works of the poet, introduces the following remarks from the writings of a German critic, Franz Horn, whose national sympathies may be presumed to have some fellowship with such mystic beings. "Opposed to Caliban," he says, "stands Ariel, by no means an ethereal, featureless angel, but a real, airy, and frolicsome spirit, agreeable and open, but also capricious, roguish, and with his other qualities somewhat mischievous. He is thankful to Prospero for freeing him from the most confined of all confined situations, but his gratitude is yet a natural virtue (we might also add not an airy virtue); therefore he must (like man) be sometimes reminded of his debt, and held in check. Only the promise of his freedom in two days restores him again to his amiability, and he then finds pleasure in executing the plans of his master with delightful activity."

Mr. Halliwell, in his valuable folio edition of Shakspeare, now in course of publication, has well observed that the character of Ariel is to a great extent the dramatist's own invention, and that his prototype was of a far less refined nature. He elsewhere adds, "The name of Ariel is presumed to be derived from the Hebrews, in which it is the appellation of one of the seven princes of angels or spirits who preside over waters under Michael; but Shakspeare, unless he adopted the name from an older romance, might have readily and naturally formed it from the adjective *ariel*." "Aerial spirits or devils," observes Burton, in his "Anatomy of Melancholy," "are such as keep guard most in the air, cause many tempests, thunder and lightnings," &c.

There are doubtless many persons who regard Ariel as a female spirit, adopting the idea from the character being always represented on the stage by a female. This is done, however, because so spiritual a part better becomes one of the gentler sex, and for a more urgent reason, because the music to which the exquisitely beautiful songs in the play are set, is not suited to the male voice.

It is a portion of one of these songs—"Where the bee sucks," &c., that gave to Mr. Townsend the subject of his picture. The passage he has sought to illustrate is:—

"Merrily, merrily, shall I live now,
Under the blossom that hangs on the bough."

But a line from another, and a modern poet, was appended to the title of the picture, in the catalogue of the Royal Academy, where it was exhibited in 1845, the commencing line of the stanza in Byron's "Childe Harold," where he so beautifully describes the effects of sunset on the mountains of Friuli. The painter has thus invoked the aid of two great poets in his composition: his "Ariel" is an exceedingly graceful impersonation, swinging listlessly on the twined stalks—one ought scarcely to call them branches of the honeysuckle and the convolvulus, realising thus the verse of Shakspeare. Byron's line is indicated by the full moon, and by the crimson edges of the clouds reflected from the setting sun. We may remark, however, that this is a very supernatural phenomenon, as the red clouds would be opposite the moon, and not beneath her, by all the laws of astronomical science. The picture is in the collection at Osborne.





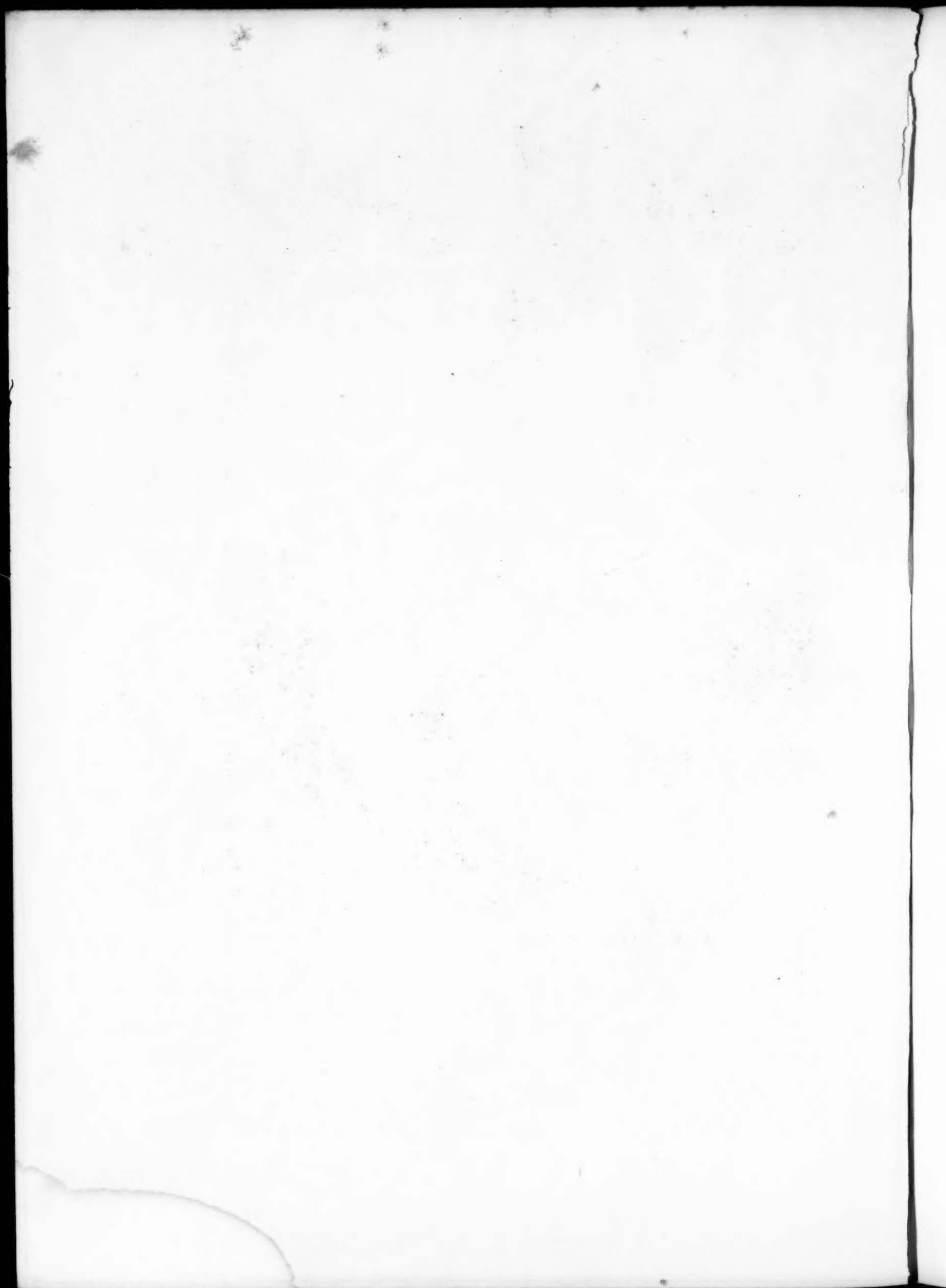
C. W. SEARDE, SCULPT.

H. J. TOWNSEND, PRINTER

ARTICLE.

FROM THE PICTURE IN THE ROYAL COLLECTION

LONDON: PRINTED FOR J. M. COOPER, ST. PAUL'S CHURCH-YARD.



WILLIAM VON KAULBACH.
ILLUSTRATIONS TO SHAKSPEARE.

It would perhaps not be possible to find an artist so peculiarly qualified to illustrate Shakspeare, as him whose name stands at the head of this article. Nor is this assertion the mere vague expression of indiscriminate admiration, uttering praise, well-sounding indeed, and sufficiently generalised to pass without being challenged, but which, if it were to be questioned, might be unable to show sufficient grounds for such laudation. On the contrary, we are prepared to give the reasons which lead to the assertion of Kaulbach's pre-eminence as an illustrator of the world's greatest dramatist.

It is acknowledged by all, that not only in no other poet are so many exquisite feminine personifications to be found, but also these creations of Shakspeare's genius surpass in their wondrous beauty and loveliness, every conception to which other poets have attempted to give a lasting shape. And yet the wives and maidens whom Shakspeare introduces to us are living human beings; mortal creatures with distinct, very distinct, characteristic features, possessing all a surpassing feminine grace, with, however, a marked difference and variety in each. To portray such beings, therefore, it is not enough for the artist to perceive and seize upon the peculiar fascination of individual womanhood, but the divine attribute must also be his, to fling around and over the newly-created form a garb of soul-possessing beauty. Still, in doing so, he dare not deprive her whom he represents of a single attribute of her mortality. She must be

"A creature not too bright or good
For human nature's daily food,
For transient sorrows, simple wiles,
Praise, blame, love, kisses, tears and smiles."

On no account may she be a fantastic, goddess-like creation: she must be quite a woman, radiant however

"With something of an angel light."

Herein lies the difficulty of the task: to preserve the mortal mould, even while arraying the perfect form in "angel light." Now this very power Kaulbach possesses in an extraordinary degree, as each one must acknowledge who has had an opportunity of gazing at his grand cartoons or his smaller drawings. We do not remember to have seen elsewhere such idealised and yet such truthful womanhood. To particularise is quite unnecessary, for almost in every work of his hand will be found an undeniable witness to the truth of our assertion. It is the same quality we find in the female forms of Kaulbach which makes those marvellous figures of Rauch, in the Walhalla, so dear to us. Despite the divine beauty shed over them, they are in no instance so far idealised as to remove them beyond the pale of our human sympathy. We are attracted by, and drawn towards, these marble maidens with a feeling almost of love: warm mortal life seems to swell in their limbs and in their bosoms: there is humanity in their features, in their step, in their whole body; they are women—chaste, glorious women—and as such do we feel for them while dwelling in sensuous admiration on their maiden loveliness.

It is this blending of the real and the ideal, of the mortal and the divine, of earth and heaven, which we find in the female forms of Kaulbach. Moreover, there is that variety of expression which only one who is such a master in design can ever think of achieving.

A second reason for Kaulbach's fitness for the work, is the genuine humour which is so essential an ingredient of his nature. He never omits an opportunity of giving way to it, when it can be done fittingly, and we see at a glance how native it is to him, and how thoroughly he enjoys it. Let it not be forgotten, however, that it is the *quality* of Kaulbach's humour which entitles it to the high rank accorded it. For humour is of various qualities; and it happens also to be one of those gifts which, more seldom than many others, is found in ripe development; combining, as it should do without effort, grace and roughness, mirth and

earnestness, or truths of the profoundest import, with the snatches perhaps of some ancient song. Genuine humour is a rare thing. It is also less often appreciated, because less well understood, than people are generally aware of. The real province of humour, the boundary lines within which it has to confine itself, it would puzzle many a one to define. Comic scenes are not necessarily humorous, any more than a merry joke implies the presence of humour. To seize upon the expression or minute incident wherein this quality lies half-hidden, to appreciate fully, in an author, situation or other circumstance which serves to call it forth, require a mind itself disposed in a similar direction. The raciness of Kaulbach's humour has been proved sufficiently in his masterly illustrations to "Reynard the Fox."

Herein then do we perceive another qualification to make him a fitting expositor of our English poet's most original, we may say most Shakspearian, characters. The felicitous manner in which such exquisite scenes are placed before us, shows us how innate in him is the humorous vein. He cannot disown it: it is never dormant; and though he may check the impulse, and although grave studies and severe art may occupy his mind and fill his canvas, yet, slily lurking in the background, the arch rogue sits patiently biding his time, and at the first favourable moment comes boldly forth, to replace himself on his throne, and assert his old dominion. In this, almost instinctive, proneness to humour, in the power to portray it on all occasions, without any visible effort, there is a striking affinity between the two men here named together.

There is yet a third ground to be brought forward in support of our assertion. In many of Shakspeare's dramas, fairy or weird machinery takes a prominent part, each actor in which is as different from all other fanciful creations as Ariel and the witches on the heath are different from one another. The most prodigally fertile imagination only can give shapes to beings which a fancy literally overflowing with its wealth could alone conceive. And even when the ideal form is called forth, and it rises before the mental vision in most graceful symmetry, it requires a sure hand like Kaulbach's, and one equally subservient to the will, to delineate the ethereal shape which almost eludes our grasp, and which we fear to touch lest it be destroyed. He, however, knows how to hold the passing sylph without spoiling, in doing so, one of its delicate beauties.

It may be thought our judgment, as given here, is a partial one, and that in our admiration for the great artist we have been inclined to attribute to him an aptitude, and to discover in him a union of qualities, desirable rather than really existing; just as a new thing will sometimes be started to suit, and in support of, an already existing state of things. To those who think so, we say merely—"Go, and judge for yourselves." Our opinion does not relate to future promise, in which, after all, we might be mistaken; it refers to existing works,—to what has already been achieved: and to these we point. Here may be seen his human forms, in all their noble symmetry or commanding loveliness; there the outbursts of his overflowing humour; and elsewhere we are astonished anew at the play of his fancy, as it shows itself in some nondescript animal, the like of which was never yet seen on earth.

It is this very union of contrasting qualities which causes Kaulbach to stand alone in the position he holds. There is, it is true, one other artist whose imposing compositions would make the arbiter of a prize feel doubtful to which of the two he should award it; whose works are, so some assert, as great, nay greater even, than Kaulbach's. But granting, for argument's sake, that it be so, although it does not happen to be our own opinion, there is yet another field where trial must be made before deciding the pre-eminence. And here, where humour is the empire, he waits in vain for his competitor. The elasticity of mind which such commingling of abilities denotes is, we are well aware, most extraordinary, nor do we remember to have heard of it existing in a like degree in

any other artist. Literature has but one example to show, and that one is Shakspeare. But in him we are accustomed to marvels; and the blending of diverse qualities, instead of being anomalous, is rather a characteristic feature of his peculiar nature.

Thus far have we come in our remarks on the emanations of two great and congenial minds, without mentioning what indeed we ought to have said at the very beginning. Kaulbach is at present occupied with illustrations to Shakspeare; a work undertaken at the instigation of Mr. Parthes, of Berlin, the first number of which is shortly to appear. It is, we believe, the publisher's intention to dedicate the work to her most gracious Majesty the Queen; a graceful act on his part, and one which, we think, must be gratifying to the Sovereign.

When at Munich the other day, we were fortunate enough to see, at the house of the engraver, two of the large original drawings already executed for the series, and which are now being transferred to the metal plate. They are in black chalk, and about four feet in height; a size sufficient to enable the artist to maintain a bold outline, and to allow him the freedom of hand which to one who, like Kaulbach, is accustomed to such large proportions, is an indispensable necessity. They illustrate two different moments in "The Tempest." The one is taken from the second scene of the second act, where Stephano, bottle in hand, and "half seas over," encounters Caliban; who, after having tasted of the liquor which he proclaims "not earthly," and crawling before the jolly stranger, says—

"I'll kiss thy foot: I'll swear myself thy subject."

The monster is represented on all fours, with outstretched neck and upturned visage, advancing towards Stephano, who, hugging his bottle, and with countenance overflowing with merriment at the drollness of his position, and at his own invention of being "the man in the moon when time was," seems to have no thought as to how the strange adventure is to end. Trinculo, on the contrary, creeps along at the side of his drunken comrade, farthest removed from Caliban, whom he eyes suspiciously; for though he had discovered him to be "a very shallow monster, a most poor credulous monster," it is still very evident that he is "afraid of him," and prefers to have the person of devil-may-care Stephano between "the strange fish" and himself.

The figure of Caliban is excellent. Though a monster, he is not revoltingly monstrous. It is not a shape without any trace of humanity, as represented hitherto, for "moon calf" as he is, it even struck Stephano that he still could speak "our language;" but it is a human form in its most abject state, and there is enough of mortality in the creature to warrant Trinculo's opinion that he is "no fish, but an islander that hath lately suffered by a thunderbolt." Kaulbach, instead of marking his degraded condition by brute form and loathsome ugliness, has undertaken to do this by the expression of his countenance, and has succeeded. It was a bold attempt. To mark the working of human sentiments in one who at the same time is to be shown as having lost all claim upon humanity, is indeed no trifling undertaking. A scaly fish-skin hangs over his grovelling body, sufficiently indicative how little he is removed from the beasts of the earth. In the face are preserved only the worst attributes of humanity—sensuality and cringing fear; and though the face is human, it is astonishing how the lust and dread visible upon it are made to stamp him an animal of very lowest grade. Though so abject, he is too, as idiots often are, a vicious monster.

In the grass near Caliban is a sort of newt; a strange prickly-backed creature, and with its points tormenting the poor wretch as it passes by him; the circumstance of the reptile not running from Caliban, as it would naturally do from man, but approaching and looking at him familiarly, seeming to indicate a near affinity between the island monster and the other animals, and to point him out as on a level with themselves.

Such is the scene that takes place on earth. But above in the air are figures the very reverse

of these. There is seen the "dainty spirit," Ariel, soaring buoyantly over the ground, and calling forth the thunder, and strange humming sounds, which so bewilder the shipwrecked company. Here are the fairy beings that do Prospero's behests, borne upon the clouds, and making their own music; not mere round inanimate faced cherubs, but an active group, each busy member of which is at work in his own way, and showing, by his expressive countenance, his full enjoyment of the fun, or possessing at least some marked feature that gives him a decided identity.

It needs hardly to be observed that these aerial forms, beautiful as they are, are rendered more fairy-like by contrast with the material natures over which they are hovering.

In the second drawing, the moment chosen is that when Miranda addresses to Ferdinand the words:—

"If you'll sit down,
I'll bear the logs awhile: pray give me that;
I'll carry it to the pile."

On the ground at Miranda's feet lies her staff, which had fallen there as she rose in her anxious haste to relieve the prince of his burden. Her arms are outstretched to take the log, and in them, in her hands, even, and fingers is expression, answering to the feelings stirring within her bosom. In so pure a nature concealment is unknown; and her sweet face already shows, with winning openness, the budding love and the tender sympathy which the succeeding dialogue discloses. She is the very personification of peerless maidenhood. There is grace—feminine grace—in her whole stature: her countenance realises at once that ideal of "plain and holy innocence," which asks,

"Do you love me?
I am your wife if you will marry me."

In Miranda and Ferdinand all is warmth, and love, and youthful wonder. Each seems moving in a world as yet unknown, and unable to comprehend their new delight and joy. There is a luxuriance of the South in the hyacinths and other flowers springing up at their feet, and hanging in festoons around them. All nature is expanding in richest beauty, sunny and genial as the happy feelings that are unfolding in their own hearts. To the left, at some distance from this charming group, Prospero is seen. The calm of age, and the tranquillity of conscious power, pervade his tall commanding figure. He stands erect just within the portico of his dwelling, from which, as with one hand he puts aside the curtain, he gazes fixedly, yet benignly, at this

"fair encounter
Of two most rare affections."

The Ionic columns at the portal, between which the father stands, add considerably to his solemn imposing dignity; indeed the whole of that side of the picture balances most happily, by its restful air, the lively impulse and yearnings which form the very atmosphere of the other part.

Here too are spirits in the air above the tree-tops; and one is seen peeping roguishly downwards at the pair below him, whose arch face tells us he enjoys not a little his discovery of their love. A genuine Kaulbach episode; introduced, however, with his usual grace and aptness.

Having come thus far in our description, it just occurs to us, that these two drawings contain together, and in an eminent degree, all those qualities which we, at the beginning of this paper, alluded to as the especial attributes of Kaulbach's genius. In saying what we did, we spoke generally, and without at all intending to make it bear on the particular illustrations of which we wish to give an account.

We have but one word more to say: to express the wish that it might be found possible to enable an English public to enjoy and profit by a sight of these drawings. For carefully as the engravings may be executed, there is always a wide difference between an outline produced thus, and one in which the every feeling of the master shows itself, as limb or countenance grows beneath his touch.

C. B.

THE ART-UNION OF LONDON.

ON Tuesday, the 24th of April, the council and officers of the Art-Union met the subscribers, according to annual custom, to read their report and draw for the prizes. By permission of Mr. Buckstone, the Haymarket Theatre was the place appointed for the occasion, and so numerous was the assemblage, that any area of more limited extent had been insufficient. The hour named for the commencement of the business was twelve, but the chair was not taken until after that time, and then at a few minutes' notice, by Mr. Hope, who kindly consented to fill the chair in the absence of Lord Monteagle, who, it was understood, was to have presided. Mr. Hope said, in order that the business for the discharge of which they were then assembled might not be impeded, he had been requested to occupy the chair, of the duties of which he would endeavour to acquit himself until the arrival of Lord Monteagle. Mr. Godwin, on being requested to read the report, entered at once upon the expenses of the past year, which were detailed item by item. The number of subscribers was 14,304, and in mentioning the presentation engravings, besides Chalon's "Water Party," there was in progress a work which we have for some time known—a landscape—the production of Sir Edwin Landseer and Sir W. Calcott, and now in the hands of Mr. Willmore, the engraver. The best thanks of the society were due to their colonial agents, who had been most active in promoting the interests of the institution. In Boston, in America, there were 265 subscribers, in Hobart Town 236, but from Melbourne, the golden city, only 50 guineas. The prize bronzes and statuettes had been sent to the Paris Exhibition, and the engravings would be sent by the engravers themselves. The war in which we were now engaged must be attended with a great amount of evil, but it had been productive of one great benefit, that of cementing between ourselves and France a union and cordiality which even forty years of peace had failed to produce; and, as an instance of the advance of the taste for Art, the subscriptions of this year showed a great increase. A new feature in the celebration of genius was a proposition for medals in honour of Sir John Vanbrugh, Gainsborough, and Sir William Chambers. Among the subscribers to the Art-Union were many who had supported the institution for several years, and to each of these subscribers the council, being anxious to testify their sense of such support, proposed a prize should be awarded. Believing it to be important to promote, as far as possible, public education in Art, the council think it most desirable that the Royal Academy should be memorialised to throw open their exhibition, if not gratuitously, at least at a reduced charge, to afford the lower classes an opportunity of improvement from the purest sources we can command. The Crystal Palace, as a great museum of public instruction, has advanced the taste and knowledge of the people far beyond what could have been hoped for or expected by any other means. Nowhere more impressively than there can lessons be inculcated from the disinterred magnificence of Nineveh, the imperishable grandeur of Egypt, or the captivating beauties of Moorish, Byzantine, and Mediæval architecture, with all the variety of ornamentation prevailing from the earliest classic times to our own. Other circumstances connected with the improvement of public taste having been reviewed in the report, Mr. Hope moved its adoption, which motion was seconded and carried. The thanks of the society to Mr. Godwin and Mr. Pocock were proposed by Mr. Phipps, which having been suitably acknowledged, thanks were also voted to Mr. Buckstone for having accorded the use of the theatre for the occasion.

We are much pleased to know that, notwithstanding the unfavourable aspect of the times, there has been a considerable increase to the subscriptions this year. In our next number we shall be able to give a list of the pictures selected by the prize-holders.

ART IN THE PROVINCES.

GLASGOW.—We have been much pleased with the perusal of an address, recently delivered in Glasgow, by Mr. C. H. Wilson, A.R.S.A., before the members of the Architectural Institute of Scotland. The subject relates to "The Formation of Provincial Museums and Collections of Art," one with which the moral and intellectual progress of any people is so intimately associated. This is so self-evident, that Mr. Wilson scarcely deemed it necessary to allude to it, his observations being principally directed to the meagre exhibitions in our provincial towns in comparison with what may be seen in those of the continent; the injudicious and often indiscriminate assemblage of objects, and the difficulty which the people, who ought to constitute the majority of visitors, find in studying such as objects for the purpose of instruction. Every college, the lecturer very properly argues, ought to contain a museum of Art, and such museums might readily be established by means of copies of pictures, and casts of sculptured works of all kinds: these would be sufficiently good for study. The same observations will apply to municipal museums, especially in those towns where the manufacturing arts are carried on: in such localities, the nature of the manufactures must be a guide in the selection of appropriate objects: but nowhere ought the best examples of pure and high Art to be omitted, inasmuch as "the whole history of Art shows us that the minor branches of design have flourished, or the reverse, precisely in the ratio of the influence of the high class artists upon them, and the union between them." The question of provincial museums is progressing, of this we have little doubt; and we trust the time is not very far distant when, if the blessings of peace should happily be restored to Europe, a museum of Art will be found in every city and important town in the United Kingdom.

MANCHESTER.—The annual meeting of those interested in the Manchester School of Art took place at the beginning of the past month. In the course of the preliminary observations made by Mr. T. Bazley, the chairman, he remarked that "differences continued to exist between the Department of Art in London, and the committee of this school, but at the present moment these differences were in a state of abeyance, and the committee were steadily endeavouring to carry out the suggestions that had been made to them by the London department, being perfectly willing to adopt any suggestion that would lead to an improvement in the management of the affairs of the school." The financial position of the school is at the present time somewhat embarrassed by a debt of nearly 400*l.*, arising chiefly from the expenses incurred in the re-arrangement of the large portion of the Royal Institution which the school now occupies, in the formation of class rooms and offices, in the removal, restoration, painting, and repairs of furniture, casts, models, &c., and in the remounting of the drawings, &c., used by the pupils. The number of students entered upon the books during the last sessional year is 721. The satisfactory practical working of the school may be inferred from a paragraph in the report of Mr. J. A. Hammersley, the head master, which, after a tabular statement of the occupations of those who have received instruction in the classes, says, "I am convinced that a large portion of our artizan students are receiving both large consideration and augmented remuneration from their employers, in consequence of the knowledge of Art obtained here being available in the several trades and occupations followed by them."

CHESTER.—Mr. E. A. Davidson, head master of the Government School of Design in Chester, has been lecturing in that city, taking for his subject, "The History of Ornamental Art," which he illustrated by numerous casts and polychromatic decorations, as well as by drawings, and models in clay executed before his audience. The inhabitants of Chester reside in a city remarkably rich in curious and beautiful domestic architectural features, and such a lecture as was delivered to them cannot but have proved peculiarly interesting. We are pleased to see gentlemen occupying the position which Mr. Davidson does, lending his aid, apart from his ordinary duties, to spread a knowledge and a love of Art among those with whom he dwells.

SOUTHAMPTON.—A School of Art and Design has recently been opened in this largely increasing town, once only known as a fashionable watering-place, but now a thriving commercial port. Mr. G. Scharf delivered on this occasion the opening address, which was a general review of the advantages of a knowledge of Art, with especial reference to Greek and early Christian Art and architecture, and illustrated by diagrams. The meeting afterwards examined

the casts and models arranged for the occasion by Mr. Baker, the master of the school, who explained the purpose and meaning of each object or article of interest. According to the report, the school is intended to be self-supporting. The master is to receive 100*l.* a year, to be paid by half the fees received from pupils. The whole yearly outlay will be 150*l.* The master, by his engagement with the Government Department of Science and Art, is bound to teach four parochial schools, each school to pay 5*l.* a year: this (20*l.* a year) will help to liquidate the expenses.

EDINBURGH.—The statue of Lord Jeffrey, by John Steell, R.S.A., Edinburgh, has been placed in the Great Hall of the Parliament House; it is a worthy companion to the noble statues by Roubiliac and Chantrey, which adorn that quaint and imposing apartment. Jeffrey is seated in a judicial chair, the judge's robes indicating his legal position, while his acute and intellectual countenance, animated as if engaged in some favourite speculation, proclaims at once the profound judge and the brilliant essayist. The figure is above life size, and is cut from a single block of statuary marble. The likeness is admirable, the attitude easy, but dignified, the drapery classic, yet familiar, and the whole, as a work of art, highly creditable to the eminent sculptor, who has already enriched his native city, as well as some of our national edifices in London, with so many beautiful productions.

BRITISH INDUSTRIES.

No. III.—MACHINERY—THE STEAM-ENGINE.

OTHER nations may fairly enter into competition with England in the production of textile fabrics and fictile manufactures—in giving to metal forms for use and ornament—and in many of the elaborations of mechanical skill; but in the construction of machinery this country stands pre-eminently superior. It is not easy to explain the causes which have led to this end; but it is certain that the British people possess some remarkable powers of construction. It cannot be said that our educational systems have trained the minds of our artisans; for careful examination will show that, until within the past few years, all habits of observation and efforts of ingenuity were subdued in the child, and a most artificial method substituted for the natural one. In spite of this, all our most remarkable machines—those wonderful combinations which have given immortality to the names of Arkwright, and of Watt, and of many others—have been invented.

As examples, let us briefly examine what we know of the youth of the two men we have named.

Richard Arkwright was the youngest son of thirteen children. His parents were poor, and the boy was brought up to be a barber. On this, one of his biographers remarks truly, that it was "an occupation which could afford but little promise of distinction; and it is probable that, had he continued to follow that business, the powers of mind which he exhibited, and to which his great success in life must be attributed, would have lain dormant, or might have been stifled by the petty cares attendant upon a low and precarious profession." Eventually, Arkwright quitted his trade as a barber, and became a dealer in hair. He appears to have devised new methods for dressing the hair, and for dyeing it, after which he sold it to the wig-makers.

Perpetual motion was at this time exciting the attention of ingenious minds; and, in the attempt to solve this problem, many ingenious devices were made. As at the present time, the application of electricity as a motive power engages the attention of many, who, regardless of the laws by which this force is regulated, attempt to apply it by various ingenious methods, all doomed to

end in failure, so the dreams of establishing an unvarying and undecaying motion exhausted the powers of some of the choice spirits of the last century.

Arkwright devoted considerable attention to machines for maintaining perpetual motion. In this, of course, he, like every other schemer, failed; but it led him to endeavour to meet the want of the time—the construction of machines for spinning cotton. The success of his attempts are well known. The magnificent mills of Manchester and other places in the midland counties attest the comprehensive character and the indomitable energy of the barber of Preston, who conquered every difficulty, placed himself at the head of the cotton trade of England, became high sheriff of Derbyshire, and was knighted by his king.

James Watt was so poorly placed in his early days, that we find him, as he himself tells us, "lodging under the roof of his master, but not receiving from him any of his board. The cost of his food was in all but eight shillings a-week, and lower than this he cannot reduce it without pinching his belly." At this time Watt appears to have been severely worked, for he tells us he "was thankful enough to get to bed, with his body wearied and his hand shaking from ten hours' hard work."

As a boy, we learn that Watt speculated, in the presence of his aunt, Miss Muirhead, on the phenomenon of the condensation of steam in a separate condenser. Thus early appears to have generated the idea, by the full development of which, in after years, Watt effected the great revolution of the world. Here were two of our greatest inventors struggling long, in the full consciousness of their own powers,—rejected by their brethren, and treated as visionary schemers, but struggling still, we discover them eventually winning the highest honours, and receiving the homage of a world.

While collecting, washing, cleaning, and dyeing hair, one man was brooding over embryo thoughts, which, when eventually developed, gave to his country the means of manufacturing for the world. While in the recesses of a workshop, within the precincts of the University of Glasgow, another was filing brass and turning iron, his thoughts were quickening into life, and giving gradually form and fashion to a vast machine which was to advance civilisation with a tenfold speed, and to carry Christianity and all its ameliorating influences from continent to continent, and to the remotest islands of the seas.

Before the time of Watt, the power of steam was known. Hiero, of Syracuse, 120 years before the Christian era, devised a machine in which steam was employed upon the principle of its recoil. In the days of ignorance and superstition, we find the priests availing themselves of the knowledge they possessed of the powers of the vapour of water to impress and terrify the worshippers in their temples. In 1543, Blasco de Garay proposed to Charles V. of Spain to propel vessels by a machine which he had invented, even in time of calm, without oars or sails. One experiment was tried, but as it was not repeated we may suppose it to have been a failure. Solomon de Caus, engineer and architect to Louis XIII. of France, was the author of a work called "*Les Raisons des forces Mouvantes, avec diverses Machines tant utiles que plaisantes.*" In this book he describes several experiments on the vapour of water; but, throughout, the force he obtains he refers to the force of air exhaled from the water. Branca, and Worcester, and Morland, and

Papin, with many others, worked with the same idea; but in no one case did they succeed in practically applying steam as a motive power. Papin, indeed, advanced much nearer than any other man to the construction of a steam engine, by producing a vacuum under the piston, which had been raised in the cylinder by the steam. This will be found fully detailed in Papin's work, "*Recueil de diverses Pieces touchant quelques nouvelles Machines.*" The following passage is so remarkable, that we cannot avoid quoting it:—

"I have endeavoured to attain this end (the production of a vacuum in the cylinder) in another way. As water has the property of elasticity when converted into steam by heat, and afterwards of being so completely recondensed by cold, that there does not remain the least appearance of this elasticity, I have thought that it would not be difficult to work machines in which, by means of a moderate heat, and at a small cost, water might produce that perfect vacuum which has vainly been sought by means of gunpowder."

Papin had seized on the correct idea; but he wanted skill for devising easy means of applying this idea with any practical advantage. Captain Thomas Savery, who appears to have been unacquainted with the labours of Papin, devised an engine in which a vacuum was produced by cooling the cylinders in which steam was collected, and into this, as the steam was condensed, water rushed. Savery wrote a work, called the "*Miners' Friend*," in which he points out the advantages to be derived from the use of his engine in drawing water from the mines; and he appears to have applied one or two of his engines for that purpose—raising water, as he describes it, by the impellent force of fire. The defects of this engine were many. Newcomen, a blacksmith of Dartmouth, in Devonshire, who had, it appears, seen some of Savery's engines, was led to improve on it; and he devised means for throwing a jet of cold water into the cylinder when full of steam, under the piston. By this the steam was condensed, and the piston then descended by the pressure of the atmosphere. Newcomen's invention was a great step; and many atmospheric engines of this description were constructed, some of which exist in this country to the present day.

The atmospheric engine was greatly improved by Beighton, Brindley, and Smeaton, but still it was an exceedingly imperfect machine.

All the advances hitherto had been the result of purely empirical experiment, and advances made in this way are ever slow. Watt came at last with his large mind, and having been enabled to attend some of Dr. Black's lectures on heat, he commenced his investigations by ascertaining with great precision the quantity of heat necessary to convert a given quantity of water into steam, and all the physical conditions connected with its development and its condensation. Dr. Robison has, in a very interesting manner, told us the story of Watt's progress, and from it we learn that every step he made was based upon the purest induction. It was a process of advancement constantly based upon the discovery of preceding truths. Each step was made secure before an attempt was made to advance to a higher step. In a recently-published work, "*The Origin and Progress of the Mechanical Inventions of James Watt*," by Mr. Muirhead, this can be most satisfactorily traced; and it is curious to read of the full development of the great idea, which enabled Watt to construct a true steam

engine, as it were by one impulse. Dr. Robison writes,—

"At the breaking-up of the college, I went to the country. About a fortnight after this, I came to town, and went to have a chat with Mr. Watt, and to communicate to him some observations I had made on Desaguliers's and Belidor's account of the steam-engine. I came into Mr. Watt's parlour without ceremony, and found him sitting before the fire, having lying on his knee a little tin cistern, which he was looking at. I entered into conversation on what we had been speaking of at last meeting—something about steam. All the while, Mr. Watt kept looking at the fire, and laid the cistern at the foot of his chair. At last he looked at me, and said briskly, 'You need not *fash* yourself any more about that, man; I have now made an engine that shall not waste a particle of steam. It shall all be boiling hot; ay, and hot water injected if I please.'"

It is not our purpose to enter, in this place, into any detailed description of any particular engine; from time to time, in describing the advances of our industries, it will become necessary to describe the machines by which they have been aided. Regarding this as an introductory chapter to this important branch of our manufactures, we purpose only dealing with those general laws by which not only the steam-engine, but every application of power must be regulated.

It is important to remember that man cannot create *force*. That is, he cannot develop any power for the production of a mechanical effect, except at the destruction of some existing form of matter.

Wind and water, flowing in obedience to certain great natural laws, may be at once employed to turn the sails or move the wheels of mills. These are natural forces, which man can only employ as he finds them; but by attending to the laws of gravitation, and of hydro-dynamics, he is enabled to obtain great results.

If, however, man desires to employ the force of his own muscles, or that of any animal, say a horse, under his control, he soon learns two facts. One is, that the continuance of the effort to produce mechanical force is exhaustive; that he cannot himself continue his work, nor can he urge the horse beyond certain limits. By every impulse, a portion of muscle has changed its form, and unless a supply of food is taken or given to the animal, and rest enjoyed for a period sufficiently long to enable the process of assimilation to be completed, no more work can be done. For every pound weight lifted by the force of a man or of a horse, an equivalent of muscle has changed its form. Therefore horse-power or man-power cannot be sustained unless fuel be put into the stomach, in the same manner as we would supply coal to the boiler of a steam-engine. In a steam-engine, whether we employ it for driving machinery, for pumping water from our deep mines, for urging the ship over the wide ocean, or the locomotive on the far-extending rail,—a given weight of coal produces a given result and no more. The quantity of heat liberated during the combustion of one pound of coal is a constant quantity for coal of the same chemical composition. This heat is capable of evaporating a certain quantity of water, and the steam thus formed at the expense of the heat is the power we employ. This power is a measured quantity, and, with a theoretically perfect engine, a thing which we can never arrive at in practice, it would not be possible to obtain more than a certain quantity of work, that work being

exactly measured by the coal consumed. An engine on a railway would, we will suppose, be propelled ten miles by the combustion of exactly ten pounds of coal; if we desired to drive it twenty, it is quite evident by this rule that twenty pounds of coal would be required. Not only is this true as regards distance, but it is curiously true in respect to time. Our locomotive would, we will imagine, perform its journey of ten miles in half an hour. We desire that it shall traverse the same space in fifteen minutes. To do this, of course, all the parts of the machine must move with double velocity, or be urged with twice the force. To do this, therefore, it will become necessary to burn as much coal again, or twenty pounds, as were employed to move the engine at the lower speed. This is the great law upon which depends every application of force, and where it is not properly studied by the constructor of machines, he fails to produce the desired end. The conditions of the ordinary mechanical powers need scarcely be named here. The lever, the screw, and the inclined plane are not contrivances for increasing any power, but for distributing it over space and time. Owing to the neglect of these first principles, we find men continually making the most lamentable blunders. Perpetual motion was the dream of young and ill-educated mechanics; and the application of electromagnetism as a motive power, as it has hitherto been attempted, has constantly betrayed the ignorance of the projectors of those laws by which the force is produced in the Voltaic battery. This is a subject which may form the subject of some future paper.

R. HUNT.

OBITUARY.

MR. JOHN WILSON.

THIS veteran marine and landscape painter, one of the founders of the British Artists' Society, died at his residence, at Folkestone, on the 29th of April, at the advanced age of 81. We hope to supply some notice of his life in our next number.

MR. JOSEPH RHODES.

THE local papers have recently devoted a considerable space to the biography of this artist, who died at Leeds on the 7th of April, and who, for more than half a century, has held a prominent place among the artists and Art-teachers of Yorkshire. Mr. Rhodes was a native of Leeds, and was apprenticed to a house-painter in that town; at the expiration of his term of servitude, he came to London, and was employed in the establishment of a japanner, in decorating articles of furniture. He was subsequently engaged by M. San Juse to assist in the chromatic ornamentation of architecture in the mansions of the wealthy. In his leisure hours from these engagements, he occupied himself in acquiring a more intimate knowledge of drawing and painting, for which purpose he entered the schools of the Royal Academy, when West and Fuseli were superintending the studies there. He also designed and made drawings for the best wood-engravers of that time, and was offered an engagement by the managers of Drury Lane Theatre, then perhaps in its most flourishing condition, as scene-painter and decorator; but his contract with M. San Juse compelled him to decline its acceptance. Having married while in London, the delicate state of his wife's health compelled them to quit the metropolis, and return to Leeds, where he established a school for drawing, which existed for forty years; among his scholars, we are told, have been F. Robinson, Topham, Atkinson, Cromek, &c. &c. "So numerous," says the *Huddersfield Chronicle*, "were the pupils instructed by Mr. Rhodes, and so long continued his services in this branch, that he has been emphatically designated the 'Father of Art in Yorkshire.'"

The artistic talents of Mr. Rhodes are said to have been—for we must plead ignorance of them—very varied; figures, landscapes, fruit, and flowers were produced by his pencil with success.

THE NYMPH OF THE RHINE.

FROM THE STATUE BY SCHWANTHALER.

WHEN Schwanthaler died, in 1848, the modern German school of sculpture lost one of its most distinguished artists, and one who had perhaps done more than any other sculptor to ornament his country with fine examples of his art: his works are as multitudinous as they are diversified in character;—busts, medallions, bas-reliefs, single figures, colossal groups, fountains, and sepulchral monuments, resulted from his unwearying labours. Eleven years ago, speaking of what he had accomplished up to that period, 1844, we thus wrote:—"We cannot avoid expressing astonishment at the unwearying industry of this celebrated German sculptor. A list of his works during the last twelve years is before us, and it presents an emphatic commentary on the habits and education of the German artist. We find during this period that the number of statues executed by him amounts to 121, one of which, an impersonation of Bavaria, is 52 feet high; his friezes, bas-reliefs, and other plaster works, he measures by hundreds of feet, and are thus estimated at 550 feet, being upwards of ten colossal and life-sized statues, and 41 feet of bas-relief per annum, besides a number of busts and statues for private individuals. Although the designs may have emanated from one head, of course no one pair of hands could have got through such an amount of work; indeed, the greater part must have been invoked from drawings and rough clay sketches, by pupils, in the manner of the old masters, whom the German artists imitate in everything as nearly as possible; thus it is that twelve, or even twenty, statues could be executed for a Walhalla by one sculptor in twelve months, and an inordinate quantity of fresco in the same time. There are commissions which Herr Schwanthaler does not think worth mentioning—speaking only of such subjects as would generate enthusiasm, even when none existed—men who are the property of nations—as Raffaele, Michael Angelo, Mozart, our own Shakespeare, &c. &c."

Schwanthaler was born in Munich, in 1802: when he was old enough to take his place among the artists of his country, both painting and sculpture were experiencing a total revolution, attributed to the influence of Cornelius, Overbeck, Thorwaldsen, and others. Schwanthaler lent his powerful aid in the development of the new movement, the object of which was to throw off the old conventionalities of art—the frigid and formal systems to which the schools had so long adhered—and to replace them by others in which nature and poetical feeling would have their due influence; such influence is seen in many of his allegorical and monumental sculptures.

His greatest works unquestionably are those of a public or national character, executed by the commands of the modern Augustus, Louis 1st, late king of Bavaria, than whom, so far as his means extended, a more munificent patron of the Fine Arts never existed. The Glyptotheca and the Pinacotheca in Munich bear noble testimony to the genius and industry of Schwanthaler. His commissions for public works left him but few opportunities for the manifestation of his skill in sculptures of a purely ideal nature. In Christian Art, as it is called, he did little, except four or five statues of the Virgin, the Apostles, &c. The deities, male and female, of Greek mythology offered a few subjects on which he exercised his chisel for the gallery of the Duke of Nassau, who possesses his statues of Venus, Diana, Apollo, Cupid, Bacchus, Pan, &c. &c.

The very beautiful figure of "The Nymph of the Rhine" was executed for Prince Schwartzberg, in Vienna: it impersonates a myth which is the subject of an old German legend: the lady is the syren of the Rhine, who allures the boatmen by her music into the rapids with which that noble river abounds, and thus effects their destruction. She is represented sitting upon the fragments of a boat, indicative of the mischief she has occasioned, and is contemplating a monster fish that she uses as her footstool. The conception is eminently poetical, and the profile of the face singularly lovely.





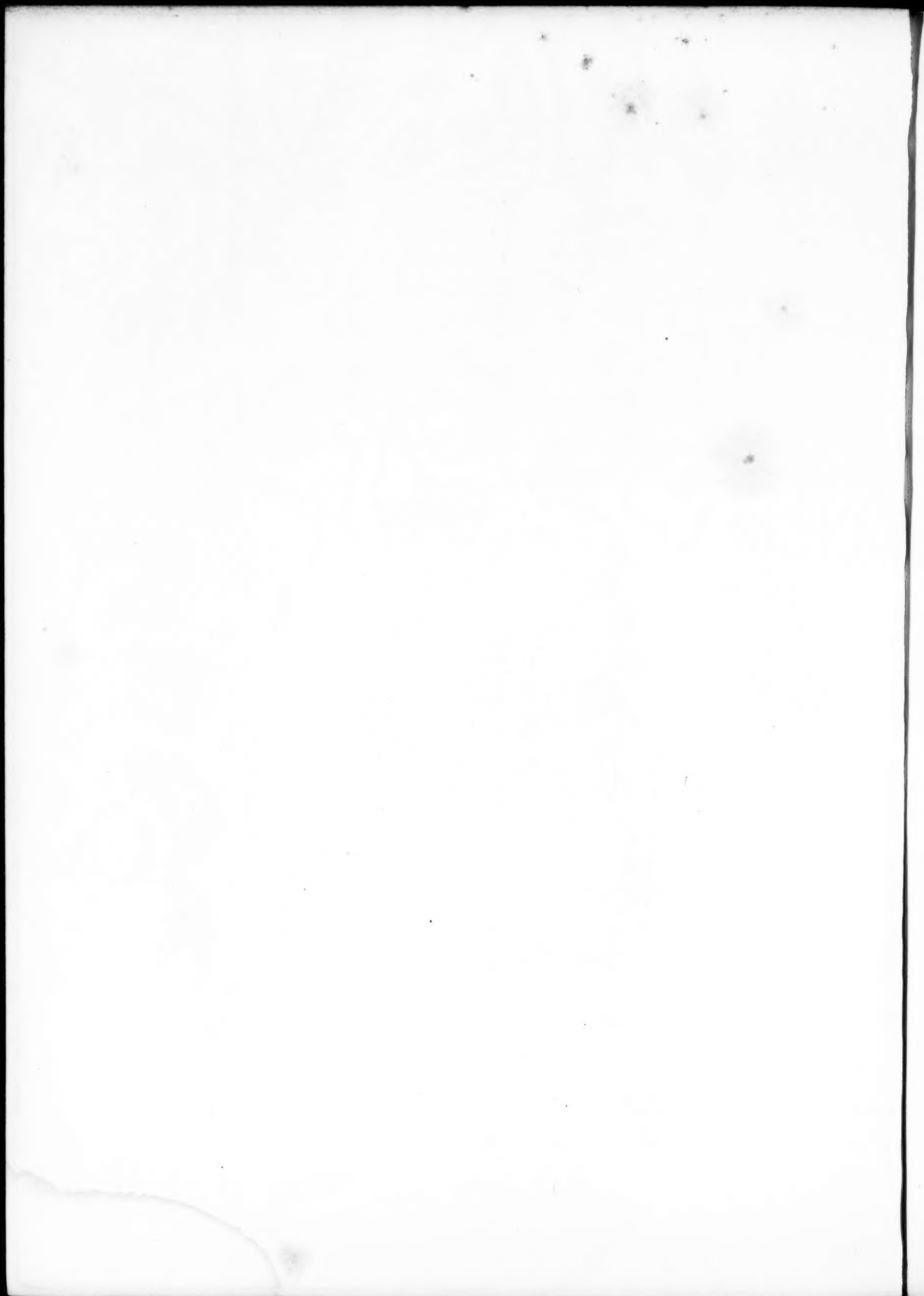
THE NYMPH OF THE RHINE.

FROM THE STATUE BY SCHWANTHALER.

F. R. HOFFE. DELT

J. H. BAKER. SCULPT

LONDON, PUBLISHED FOR THE PROPRIETORS.



THE EXHIBITION OF ART AND ART-INDUSTRY IN PARIS.

OUR visit to Paris, at the end of the month of April, was a disappointment—a disappointment shared with many who were led to expect the opening ceremony would have taken place on the 1st of May. Only three days before that day, the authorities announced the postponement of the ceremony—a culpable neglect, for which there is no excuse; inasmuch as it put hundreds to useless trouble and expense; and for many weeks previous, it was quite evident that the opening could not have taken place.

Indeed, while we write, we have strong doubts whether this arrangement ought not to be postponed until the 1st of June; and our remarks, under present circumstances, must be limited; anything like a detailed criticism of the exhibition being out of the question; inasmuch as, up to the middle of May, "the Palace of Industry" was in a state of confused preparation; the "annex" being only in process of building; and, although the "Palais de Beaux Arts," which contains the paintings and sculpture of several nations, was almost completed, it is better to postpone for a time comments concerning even that department.

We commence, however, with this number of the *Art-Journal*, an ILLUSTRATED REPORT of the Art-Industry of the Exhibition. As we have heretofore explained, we shall continue this report monthly during the several coming months of the year, paging these pages separately, so that they may be, if desired, detached from the ordinary portions of the journal, to be bound up as a distinct work. The last part will contain a somewhat lengthened criticism on the collection; and during the progress of the Exhibition, the *Art-Journal* will contain essays on several of the leading departments into which the collected industry of "all nations" is divided.

Our readers are aware that the main building in Paris is to be permanent. Considered in comparison with our ever-memorable glass structure of 1855, it is small and insufficient; but the "annexed" temporary buildings so largely extend the space, that, no doubt, ample room will be found for all applicants.

The English contributors have no reason whatever to complain: on the contrary, they have been generously dealt with: many have had allotted to them a very large share of the nave—lining the principal "walk"—with "fittings" of a prominent character; and having also parts of the best of the galleries.

It is something to boast of—and the boast is perfectly justifiable—that the British portion of the exhibition was quite ready, long before the preparations of the French contributors were even in a forward state. Indeed, if the opening had taken place on the 1st of May, we should have been "to time," so far as our own arrangements went; the "fittings" alone being backward; and these depending entirely on French workmen. Moreover, the majority of the exhibitors were on that day at their post: and when the Emperor and Empress visited the exhibition, they saw nearly all the leading manufacturers of England who were contributors, standing by their stalls, with their goods unpacked, but able to "show" at an hour's notice. This is a triumph in which we may glory, without the fear of diminishing that good feeling which happily subsists among the contributors of the two nations.

Our "experience" is indeed more recent than that of France; but that of France is infinitely greater.* It is known that, periodically, since the commencement of the present century—or

rather, since the close of the last—exhibitions of Art Industry have taken place in Paris. They consisted, however, exclusively of the productions of France; none but French subjects being permitted to contribute. The great example introduced by his Royal Highness Prince Albert, and the enlightened policy which obtained in consequence throughout Europe, have been followed by France, in throwing open its doors to the producers of all parts of the world; and although the benefits arising from this material progress is in some degree marred by the restrictive duties imposed upon imported goods, there can be no doubt that the spirit of competition hereby engendered will act as a salutary stimulus in France as it did in England.

The personal wishes of the Emperor are understood to be in favour of that reciprocity which is the true basis of power and source of wealth; and it may be reasonably expected, that when the French are enabled to take clearer views of their own interest—to see more distinctly that certain productions may be purchased of England under far more advantageous terms than they can be manufactured in France—the natural results will follow, under which a narrow and shallow policy must give way; and the markets of Paris will be as open as are those of London. The Emperor is, as he ought to be, zealous for the supremacy of the country over which he so wisely rules; but his long and intimate intercourse with England must have induced conviction that certain articles of British produce would be of immense value to France. Happily, a long sustained and cherished feeling of jealousy and suspicion has been displaced by one of good will. Happily, intercourse, fostered and encouraged by his policy, has engendered mutual esteem and respect. And happily, also, the sovereigns of England and of France, as well as the people of the two countries, are cherishing those feelings of amity, upon the continuance of which depends so much of good to mankind.

We have dwelt somewhat more than it was our purpose to do, on this topic, because we know that very many of our manufacturers drew back from this Exhibition, because no immediate benefit was to be received by them from it.

Our own impression is that the Exhibition will not be complete until towards the middle of June: no doubt very many of the English will visit Paris previously; while others will postpone that pleasure until the metropolis of France is gladdened by the presence of our own Queen and her illustrious consort. Those whose leading object is to examine the Exhibition will, perhaps, find the month of July the fittest for their purpose. And they need not be deterred by the apprehension that lodgings—either private or at hotels—will be either scarce or costly. Unfortunately, the railway companies do not intend to issue "return tickets," or any tickets at reduced prices. This evil will have the effect of seriously diminishing the number of English visitors; it is a policy most unwise.*

If, however, the "Palace of Industry" is as yet very incomplete, the "Palais des Beaux Arts" has been for some weeks so completely arranged, that the opening might have taken place satisfactorily any time after the 1st of May.

The "hanging" of the British pictures was confided to Mr. Redgrave, Mr. Creswick, Mr. Warren, and Mr. Hurlstone; and it is only justice to these gentlemen to say they have discharged the very difficult and important duty confided to them in a manner which does them infinite credit, and cannot fail to give very

* Our readers are aware that the journey from London to Paris is now easily and comfortably made between sunrise and sunset of a summer's day, the usual and best route being by Folkestone and Boulogne; at Boulogne, the utmost courtesy is shown at the Custom-house, but arrangements are, we understand, to be made for examining luggage in Paris—a comfort to the English voyager. At Folkestone, we desire to recommend to those who have confidence in us, Mr. Faulkner, as the Customs agent; he is always in attendance on the arrival of the packets, and is a gentleman on whom entire dependence may be placed. All the traveller need do, on returning from Paris, is to hand to Mr. Faulkner his keys and the number that corresponds with his packages—giving himself no further trouble.

general satisfaction to the several artists whose works are here collected. The only pictures not advantageously hung are those of the "hangers."

Already the collection has created a great sensation in Paris: even now, the prejudice which so long existed against British Art, is considerably shaken; and we cannot doubt that ultimately it will be removed altogether.

Our readers are aware that the very best pictures of our school—so far, that is to say, as our living masters are concerned—have been gathered from private galleries. Her Majesty and the Prince have set the example by lending many of their most valuable works.

It is not our intention to describe this collection minutely; but we shall endeavour to obtain the opinions of French writers on the subject, and submit these opinions to our readers.

The examples of British sculpture have been admirably arranged by Mr. Bell. There is no one to whom the task could have been intrusted with greater confidence in the issue. He has been supplied with good materials, and the result will unquestionably be to obtain honour for our school.

As we have said, any report of the Exhibition at this moment must necessarily be inconclusive and unsatisfactory, and we therefore prefer merely to announce the opening—which took place on the 15th of May—postponing to our next a more detailed account of the particulars.

The "opening" was rendered imposing by the presence of the officers of state, and a "bevy of faire ladies," who attended on the Emperor and Empress.

An address was presented to his Majesty by the Prince Napoleon; to which his Majesty gave a brief reply.

Immediately after which, the exhibitors "set to work" with their arrangements: and, as we have intimated, about the middle of June, the Exhibition may be expected to be complete.

ART IN CONTINENTAL STATES.

PARIS.—The excitement caused by the arbitrary proceedings of the juries, both Artistic and Industrial, is subsiding, although the matter is deeply felt by the artists and manufacturers. The only topics of conversation here now are concerning Sebastopol and the Exhibition; the latter being treated with indifference by a great number of persons, from the unsatisfactory manner in which it has hitherto been conducted; several of the first-rate manufacturers do not intend to exhibit, and many of the best artists, both painters and sculptors, have been rejected.—An exhibition of artistic works is about to be opened at the Jardin d'Hiver, in the Champs Elysees.—Sales are going forward; that of M. Crozatier, sculptor and manufacturer of bronzes, produced 150,000f.; he left his native town (Puy) a fountain valued at 200,000f.; also 100,000f. to establish a museum. That of Raoul Rochette, the well-known author, included many splendid antiquities; this gentleman was perpetual Secretary to the Academie des Inscriptions et Belles Lettres; he was also Conservator of the Antiques in the Bibliothèque, and Professor of Archaeology. The sale consisted of splendid books and antiquities; the books produced 50,000f.; the medals 27,000f.—Death has recently deprived us of Jean Baptiste Isabey, who, at the age of 88, died full of honours: he long held the honourable place of first miniature-painter of the French school; he was Commander of the Legion of Honour: he painted all the celebrities of the empire. M. Eugene Isabey, the marine-painter, is his son.—It is said Madame Rosa Bonheur has sold her "Horse Market" for 40,000f.—A new colossal statue of Joan of Arc has been inaugurated at Orleans.—The painting presumed to be by Leonardo da Vinci, sold for 16,500f., in the sale of M. Collet's collection, and was said to have been resold to the Prince Jerome: this is not true, it was bought by M. Thibaudau, jun. This painting was originally purchased by M. Collet in Italy for 85,000f., and is attributed by many to Bernardo Luini.

AMSTERDAM.—On the 10th of February last, the lithographer Kierdorff died at the age of seventy-eight. He was perhaps the oldest lithographer in Europe, having been a friend and pupil of Lennefeldt. In 1828 he founded the Typographical Institute at Ghent, and established a similar society also at the Hague, where he resided with his two sons.

* The present illustrated report is the third of the French Exhibitions that we shall have published in the *Art-Journal*; the first was so far back as 1844, when we were but commencing our plan of combining the Fine Arts with the Industrial Arts in our publication. The second was in 1849; our engraved illustrations even then, however, did not number much above one hundred; our report on the present occasion will, of course, be enlarged in proportion to the greater magnitude of the exhibition, and our own increased resources.

EXHIBITION OF PICTURES OF THE
FRENCH SCHOOL.

THE Second Annual Exhibition of French Pictures, which is now open at No. 121, Pall Mall, contains only two hundred and four works, but some of them are works of the most distinguished painters of the school, as Ingres, Horace Vernet, Delaroche, Ary Scheffer, &c. &c. Of Delaroche there are two examples, "Lord Strafford going to Execution," and "The Agony of Christ in the Garden." The former work is, as is well known, the property of the Duke of Sutherland; the latter is a picture not so well known in England. We do not think Delaroche's conception of the Saviour fortunate. The picture by Ingres is the story of "Francesca da Rimini," from the Fifth Canto of Dante's *Inferno*; the work is small and will surprise those who know nothing of the painter, by its dry *cinqcento* manner. There are two pictures by Horace Vernet, "Joseph sold by his Brethren," and "Victoria, a Peasant Girl of Albano." In speaking of the works of Vernet we have always alluded to his convictions with respect to costume; that is, the dress of the modern Arabs differs but little from what it was in the days of Abraham, a fact which gives to the winds all the Greek draperies of the old masters in their treatment of sacred subjects. In looking at this picture it cannot be at once determined that a sacred theme is proposed at all; the figures look like a party of Arabs assembled on the occasion of some religious ceremony, for they are dipping the coat into the blood: they are moreover the Arabs of Algeria, not those of Syria. The work by Scheffer is "The King of Thule," from Faust. That story of the king who, having received a golden goblet from his dying mistress, continued to drink from it until his death, weeping whenever he drank. It is a low-toned picture, and although he is not quaffing as gracefully as might be, he is a magnificent old potentate. There is a small picture by Meissonnier, called the "Lansquenets Guard;" it is very small, the figures not being more than three inches, but it is made out with marvellous nicety. By E. Poittevin, there are four paintings, "A Winter Scene in Holland," "The Shrimper," "The Message to the Admiral," and "The Rising Tide;" and by Edouard Dubufe, a large composition, "The Family of an absent Soldier at Morning Prayers: A Scene in Normandy." The heads are full of character, and the figures well drawn and appropriate. By Landells, there are "The Daughters of Ceres," "Moissonneuse," and "Vendangeuse." By Plassan, whose works were so much admired last year, "The First Whisper of Love," "The Message," "The Concert," "The Mandoline," &c. By J. N. F. Robert, "Charles V. in the Convent of St. Just," and "Titian receiving Michael Angelo in his Studio." By Schopin, "The Judgment of Solomon." By Signol, "The Virgin and Child." "The Interior of a Country Kitchen," by Dupré, is really a production of the highest order in its class of subject. Of the works of Fichet there are not less than eleven, some are rather hard: they are entitled, "A Conversation in the last Century," "A Déjeuner: time, Louis XV.," "The Luncheon: time, Louis XIII.," "The Foot Bath," &c. &c. By Rosa Bonheur, there are three pictures, and others by Juliette Bonheur, Augusta Bonheur, Frère, Isabey, Thuillier, Troyon, Vedal, Senties, Lanfant de Metz, &c. &c., the whole forming a collection of the highest merit in the various departments to which they belong.

CORRESPONDENCE.

MR. HERBERT'S "BRIDES OF VENICE."

SIR,—Some days since I wrote you a letter to inform you that the original of a picture called "The Brides of Venice," painted by Herbert, advertised, with others, for sale at Messrs. Foster's, was in my possession, the same having been purchased by me from the artist's brother. I have since ascertained that my picture, though by the same artist, and on the same subject, is on a smaller scale, and of more recent date; I shall, therefore, feel obliged by your withdrawing my first letter from publication, and, if too late, by inserting this in your next.

BOUGHTON, CHESTER,
April 23rd, 1855.

ARTHUR POTTS.

[This letter reached us after we had gone to press with our preceding part, or we should at once have withdrawn the former communication of Mr. Potts. We readily insert his explanation.—ED. A.-J.]

TO FIX CHALK DRAWINGS.

SIR,—Permit me to call your attention to a very simple and effectual way of fixing chalk drawings. Take 1 oz. of fine gum arabic in powder, dissolve it in a small quantity of cold water till it forms a thick mucilage, then add a quart of boiling water and a teaspoonful of liquid ox-gall; stir well; and, when quite cold, add 12 drops of essential oil of cloves. This mixture will keep in a well-stoppered glass bottle for any length of time.

Wash this mixture thinly over the paper upon which the drawing is to be executed, with a large flat tin brush. When it dries, the surface of the paper will be found uninjured. When the drawing is finished, cold water is to be carefully floated over it. A shallow tray may be used. A preferable plan, and one which exposes the drawing to no risk, is first to damp the back of the drawing with cold water, and immediately thereafter to hold its face over the steam of boiling water.

When used to fix pencil drawings, the fluid may be made a little thinner, and washed freely over the finished drawing.

As this medium fixes the drawing thoroughly without altering its appearance, possesses no offensive qualities, and is very cheap, I have no doubt it will answer the expectations of any one who chooses to make use of it in the way directed. All the other modes of fixing chalk drawings in general use are more or less objectionable, and I do not think it necessary to advert to preparations, however excellent they may be, which are kept secret by their inventors.

DAVID WILSON.

EDINBURGH, April 9, 1855.

MINOR TOPICS OF THE MONTH.

THE NEW YORK INDUSTRIAL EXHIBITION.

It will be remembered, that while this scheme was in progress, we repeatedly warned British manufacturers concerning it. There was so much that was suspicious about it; nothing like assurance of responsibility was afforded; and from several circumstances the "managers in Europe" seemed so little entitled to public confidence, that we considered it our duty to advise contributors to be cautious at least, and to demand something like a guarantee for the safe return of unsold objects, and for the payment of the proceeds of those disposed of. We received in consequence a threat of action for libel from one of the "managers in Europe," of which we took no heed. No doubt some parties acted on our counsel; others were less prudent; and they now find they have been most scandalously betrayed and sacrificed. A meeting of the contributors to the New York Exhibition was held during the past month, called together by Mr. W. G. Rogers, the eminent wood carver, when the following letter was read:—"6, Charing-cross, London, April 23, 1855. Sir,—I beg to inform you that the Association for the Exhibition of the Industry of all Nations at New York has been declared insolvent, and a receiver appointed to manage its affairs. The result is, that at present there are no funds applicable to the payment of the return freight and insurance, or even the cost of packing the goods still remaining in the building. Under these circumstances, and my reiterated demands to return the goods, as promised by the association, not

having been attended to, I would suggest that, as an exhibitor having goods there, you should lose no time in instructing some person at New York to remove your goods at your own expense without delay.—I have the honour to be, sir, your obedient servant, CHARLES BUSCHEK." Mr. Rogers complained that he found a valuable frame of his at the London Docks "smashed," upon which there was a charge of 15*l.* although his "guarantee" was that his goods should be returned free of cost. He was, however, more fortunate than others. Mr. Arrowsmith had sent a cabinet and other articles worth 250*l.* but he has "no idea as to where they may be at the present time." Still more unlucky has been Mr. Frewin, who saw in October last, at New York, "broken painted windows lying under a counter to the value of 500*l.*" He had himself a painted window there, which he could not get back." Many other manufacturers are under even worse circumstances. In addition, it was stated that "no exhibitor present had received any order from America in consequence of the Exhibition, or sold any article exhibited." So stands the affair at present: but it is to be further "enquired into." We have little hope in the result; and we need not give language to our thoughts in reference to the transaction, or to the conduct of those whose "responsibility" weighs but lightly on them. There has been some talk of holding the President of the United States responsible, "in honour," for the results of this miserable failure, on the ground that he inaugurated the building. But that is absurd: as well might we hold her Majesty the Queen responsible for any errors that might occur at the Crystal Palace at Penge Park, because it was opened by her Majesty. Besides which, it was distinctly stated from the first that the American affair was merely a private speculation, with which the government had nothing to do, further than to give it good wishes. We ourselves expressed so much repeatedly, on the authority of the then minister in England, who made it a particular and personal request that contributors should be so warned. Truly, this affair, coupled with the grievous mismanagement of the "managers" who managed the Dublin Exhibition, must have the effect of putting a stop to such experiments in future. That which is now progressing at Paris is likely to be the last in our time. It is most unfortunate that this should be the case; for such exhibitions are unquestionably calculated to do much good—if properly and honourably conducted.*

PHOTOGRAPHY.—The fading of photographs has ever been a subject of regret and annoyance. At the recommendation of Prince Albert a committee of the Photographic Society has been formed, for the purpose of investigating all the circumstances attendant upon this destruction of the light-drawn image. Nothing can be more important to the art than this; since its utility depends entirely on the permanence of its productions. Our own impression is, that there is no essential reason why a photograph should not be as permanent as a print obtained from the copper or the stone; and that where fading takes place, it is due to the carelessness of the photographer. We have no doubt, however, that the committee will fully investigate the whole subject; and it is with much gratification we learn his Royal Highness Prince Albert has placed the sum of 50*l.* at their disposal, to meet the expenses of the investigation.

CONDITIONS AT PICTURE AUCTIONS.—It is with no slight satisfaction we print an extract from a catalogue of pictures sold during the month by Mr. Branch, an auctioneer of Liverpool. It is as follows:—"All pictures marked thus * having been more or less purchased direct from the artists, are warranted by the proprietor as being correctly named; or, if proved otherwise within fourteen days from the day of sale, the money will be returned. The other pictures were bought with the names now catalogued, but, whether genuine or not, the proprietor will in no way be responsible; the buyer must judge

* We may observe that many articles were seriously injured during their transfer to the Paris Exhibition; but in all such cases the authorities have expressed their perfect readiness to restore all such injured contributions, or to pay for them their full value.

for himself." We tender our cordial congratulations to Mr. Branch upon the manly and straightforward course he has been the first of his profession to adopt. It is the only mode of procedure by which entire honesty of purpose can be rightly worked out; and we are quite sure this highly respected auctioneer will find his account in it. Buyers under these circumstances can have no possible ground of complaint. We hope, and indeed believe, that ere long his example will be—must be—followed universally; otherwise, all the pictures at a sale will be bought as copies or imitations; inasmuch as the purchaser will resolve upon being "on the safe side" in an auction room.

THE COLOSSAL STATUE OF THE DUKE OF WELLINGTON, from the model by Mr. Noble, intended for Manchester, has been successfully cast in bronze at the foundry of Mr. F. Robinson, Pimlico, in the presence of several scientific gentlemen. The weight of metal used was about four tons. The pedestal on which the statue is to be erected will have a large allegorical figure at each angle, and the whole work, as our readers know, is defrayed by the public subscriptions of the inhabitants of Manchester. The statue of the Duke, and two of the figures which are to stand at the angles of the pedestals, were shown at the atelier of Mr. Noble, previous to the casting. They are, undoubtedly, of very considerable merit, and it is beyond question that the statue of the Duke is a work in all respects satisfactory. We shall have to criticise the memorial group when completed; but as we took a strong tone in commenting upon this event, when the award was made to Mr. Noble, it is only our duty now to express our belief that the work will be infinitely better than we had been led to expect: that, in fact, it will be a credit to the sculptor and the Arts.

THE MARBLE STATUE to the memory of Thomas Campbell, from the chisel of Mr. W. C. Marshall, R.A., has just been erected in "Poets' Corner" of Westminster Abbey. The poet is represented in his robes as Lord Rector of the University of Glasgow; his left arm rests on a short pillar; a pen is in his right hand; the expression of the face is thoughtful, as if he were in the act of inditing. This statue was raised at the expense of the friends and admirers of the author of "The Pleasures of Hope."

HOSPITAL FOR CONSUMPTION.—The anniversary festival of the supporters of this charity was held at Willis's Rooms on the 9th of May. Lord Ravensworth took the chair, in the absence, through indisposition, of the Duke of Richmond, who had consented to preside. Owing to the state ball given by her Majesty the same evening, many influential patrons of the institution were unable to be present; with this and other drawbacks, however, the subscriptions announced by Mr. Osborn Cross, the secretary, reached upwards of 1500*l*. A considerable sum is yet required to discharge the debt due on the erection of the new wing of the building at Brompton, which will shortly be opened for the reception of 130 additional patients; the committee having determined on this course in consequence of the numerous demands for admission, and in reliance on that aid which public sympathy rarely withholds, when, as in this case, the object is most worthy of public support.

THE PICTURES OF THE LATE JOHN MARTIN.—There are now exhibiting at the Hall of Commerce, in the City, three pictures by the late John Martin, finished, we believe, a few months before his death, and entitled respectively,—"The Last Judgment," "The Great Day of His Wrath," and "The Plains of Heaven." In "The Great Day of his Wrath," cities and mountains are cast down into the fiery abyss, and as to effect, this picture is the best of the three. In "The Plains of Heaven," the forms are still earthly; the conception does not in anywise approach the descriptions of Revelations, or any other part of Scripture. The "Last Judgment" we noticed when it was on view, in 1853, at Mr. M'Lean's, in the Haymarket; we need not, therefore, refer to it again, except in conjunction with the others. Upon the whole three we have to remark that no modern artist, except Martin, would ever have entertained an idea of

painting such subjects, and it would have been well for his reputation had he left them alone; they are far beyond the stretch of finite intelligence, and of a character too awful to be made themes of the painter's art, even were he gifted with supernatural powers, although we are quite aware that on one of these subjects Michel Angelo exercised his genius. But what a contrast does the work of the great Florentine, as it is now seen in the Sistine Chapel, present to Martin's. Angelo seems to have approached the subject with the most profound awe, Martin to have allowed his imagination to revel amid its wildest fancies till it extended into the region of burlesque, and almost into that of profanity. We could, however, in some degree at least, excuse the artist for what he has done, for his mind was, no doubt, thrown off its balance during the last years of his life, when these pictures were painted; it had so long dwelt among the unearthly, that he had lost all control over it in his works. But what can be said of a public who follow eagerly after such things? These pictures have made the tour of the country, and grave doctors of Oxford, sober-minded merchants of Bristol, and enterprising manufacturers of Manchester have hurried from solitary chambers and marts of business to inspect these nondescript works of Art, and enter their names as subscribers to the engravings preparing from them. Surely there is something most unhealthy in this exhibition of the public taste, this craving after novelty of the most extravagant kind, when works in every way an honour to the country meet with little or no patronage. If this matter is to be accepted as evidence, and it cannot well be rejected, we are retrograding rather than advancing in the knowledge of what true Art is, and of the end it is intended to subserve.

THE PRINCESS'S THEATRE.—The play of "Henry VIII," recently acted at this theatre, was brought out at too late a period of the month to enable us to do justice to the very admirable manner in which Mr. Charles Kean has produced it; we must, therefore, postpone this duty for a month, merely observing that, under his admirable management, the theatre has been made an Art-teacher. All his arrangements have been excellent; the highest moral tone has been carefully preserved in its conduct, and in reference to scenery, dresses, and decorations, his management has made an era in dramatic art.

THE THAMES ANGLERS' PRESERVATION SOCIETY.—This society has had its annual meeting. It progresses well; although with a limited income it has done good service. Many artists are anglers, and all landscape-painters should be. Of all the rivers of England, the Thames is the most fertile of enjoyment, not only for its abundance of "sport," but for its innumerable sources of profitable pleasure. But it is a river, obviously more than any other, requiring to be "preserved;" the society in question deserves the best support of all who love "the gentle craft."

MESSRS. P. & D. COLNAGHI & Co. announce that they are preparing for immediate publication a series of prints illustrative of the principal events connected with the recent visit of the Emperor and Empress of the French to this country. The drawings for the work were executed by command of the Queen, under whose patronage it will be issued, by Mr. Louis Haghe and Mr. George Thomas.

AN EXHIBITION of the pictures painted by the late J. J. Chalon, R.A., and his brother, A. Chalon, R.A., will, we understand, be opened in the early part of the present month, at the rooms of the Society of Arts, in the Adelphi.

THE PICTURES OF CHARLES MEIGH, Esq., of Shelton, Staffordshire, will be sold by auction on the 7th and 8th of June. This gentleman is one of those, happily now numerous in the manufacturing districts, whose capital has been expended in the purchase of works of Art, by eminent artists of the modern schools. His collection contains several examples of the ancient masters; concerning these we give no opinion; but there can be no doubt that among the pictures for sale are several fine specimens of British Art, among them, we understand, being productions by Egg, Holland, Ward, R.A.,

J. W. Allen, West, Westall, R.A., Patten, A.R.A., Liversage, Howard, R.A. (his famous picture of "The Naiads,") Parker, R. Wilson, &c. &c.

ANCIENT ALTAR-PIECE.—A magnificent specimen of early Italian Art has recently been brought to this country from Vienna. It was a present from the Pope to the Emperor Rudolph, and remained in the position then assigned to it until the reign of Joseph II., when many monastic edifices were dismantled. It is in the form of a triptych, and is elaborately enriched in the interior with exquisite carvings in ivory, representing the series of the "Life and Death of Christ," surmounting a group, the subject of which appears to be "The Death of the Virgin." The ground and architectural appurtenances are of oak, gilt and burnished, and, in one portion, engraved with conventional foliage.

BRIDGEWATER HOUSE.—Lord Ellesmere has, once more, with his accustomed liberality, permitted the public to visit his noble gallery of paintings, each Saturday, between the hours of ten and four. Mr. Smith, of 137, New Bond Street, will supply tickets of admission, by applying to him on Tuesdays and Wednesdays.

M. FRANÇOIS BIARD, a distinguished French artist, is now in London, where he is occupied in painting a picture, representing "An English War Steamer Preparing for Action." Every detail and costume have been studied from authentic sources here, to ensure the most perfect accuracy, as the picture is intended to be engraved. M. Biard is well known in England by "The Slave Market," formerly exhibited in London, and by his picture of "Pirates," in the present French Exhibition. In marine subjects this artist has the advantage of having made numerous sea voyages, and become equally a sailor and a painter. In 1839 he formed part of an expedition fitted out by the French government in search of the corvette "La Lilloise," Captain Blosserville, lost in the icy regions. In this voyage he had the opportunity of traversing Lapland by the light of the aurora borealis, having quitted the ship; and on his return to France, he painted a Panorama of Magdalena Bay, in Spitzbergen.

CARL WERNER'S DRAWINGS.—There is exhibited, at No. 49, Pall Mall, a collection of water-colour drawings, remarkable as well for artistic genius as the exemplary patience which many of them manifest in their execution; and if we may judge by the number marked as sold, it would appear that these works are fully appreciated, and that the assiduity of the painter is not without its reward. These works are eighty in number, and they exhibit, both in figure and architecture, a truthful and masterly style of drawing, equal to any kind of subject, figure, or landscape; some of the compositions are most complicated, as "The Annual Festivity of the Artist's in Rome, on the First of May," "The Triumphal Entrance of the Doge Andrea Contarini into Venice, after his Victory over the Genoese at Chioggia," "The Carnival at Rome," "The Rich Man and the Poor Man," "The Artist's Atelier at Venice," "Venetian Bravos in their usual Place of Resort," &c., &c. These drawings are extremely daring in their subjects, but the success with which they are carried out shows that no subject would be too difficult for the painter. We cannot praise them too highly.

THE ENTERTAINMENT OF MR. WOODIN at the present moment attracts great attention; and not undeservedly so. It is given nightly, at a very pretty little theatre in King William Street, Charing Cross; it consists of a series of pictorial views of the English lake scenery; very admirably painted and made most effective by judicious lights. They are the productions of Mr. Grey, an artist whose reputation ought to be much benefited by these displays of his ability. Mr. Woodin lectures, sings, and acts, representing no fewer than fifty different characters, all of which he sustains with admirable skill. His changes of dress and countenance are effected with marvellous rapidity. On the whole, perhaps, there is no "entertainment" in the Metropolis at once so amusing and so instructive. An evening cannot be spent more agreeably than it may be here.

REVIEWS.

NIGHT. MORNING. Engraved by T. LANDSEER, from the Pictures by Sir E. LANDSEER, R.A. Published by H. GRAVES & Co., London.

A pair of engravings of gigantic dimensions, from the pictures exhibited by the artist in 1853. "Night" presents to us

"Battle's magnificently stern array,"

in so far as the hostile and deadly encounter of two noble stags may bear out the descriptive line of the poet: "Morning," the combatants stretched out on the heather, dead, and their antlers locked together as they fell in the fearful struggle for the championship of glen and mountain. How much of poetical feeling, painful—most painful—as the subjects are; do these compositions exhibit! The combat by moonlight, and yet not amid the stillness of the "star-gemmed heavens," and the peaceful uprising of the queen of night, but beneath thick mists shrouding her beauty, and the rain-torrents sweeping over mountain, and over loch whose waters are lashed into fury, and a general war of elements as fierce as that which the animals are waging: there is just light enough in the picture to show the strife that is going on in the solitude of the scene. In the companion work, "Morning" has broken over the landscape; the same hills and lake and beds of heather that were before enveloped in storm and shadows are now lit up with the loveliest and brightest tints of a glorious sunrise; but death mars its beauty, and the feeling which this engenders weighs down every other: how, indeed, could it be otherwise, when this is the sentiment which the artist intended to convey? The scene is one of impressive solemnity, though the dead are only of the "beasts that perish;" but there is an application of the moral taught us by these pictures, which one cannot avoid seeing—that if pride and ambition, anger and wrath, strife and bitterness, prevail in the brute creation, they are no less characteristics of those who have been set over the beasts of the field, and are made in the image of their Creator: and hence the earth, almost from its foundation, has been filled with mourning, and men have become immortal in the world, not by the good they have done, but by the injuries they have inflicted on their fellows. Hence, too, the painter, even in what may be considered an ordinary subject, is a great moral teacher, if the world would but recognise him as such, and profit by his instructive lessons. The poetry of animal painting, and its truthfulness, have never been carried, even by Landseer, to a higher point than we find them here: nor has Mr. Thomas Landseer ever been more successful in the reproduction of the works of his brother. The engravings are among the very best of their class; we think, however, if the engraver had made the textures of the animals' skins and the herbage by which they are surrounded somewhat less similar in character, a great advantage would have been gained: this defect, if we may so call it, is especially visible in the "Morning." The pictures are the property of Lord Hardinge, for whom they were painted.

THE PHILOSOPHY OF THE BEAUTIFUL. By JOHN G. MACVICAR, D.D. With Illustrations. Published by EDMESTON & DOUGLAS. Edinburgh.

When Pilate asked, eighteen hundred years ago—"What is Truth?" he put a question which thousands have asked since, but to which few have received satisfactory replies. And thus, if the query be made—"What constitutes the Beautiful?" the probability is that as many different answers would be returned as there happen to be individuals to whom it was addressed. Every one forms his own estimate of the beautiful, and recognises it where others would fail to discover the least traces: and moreover, positive ugliness may, under certain conditions or circumstances, become beautiful in the opinion of some. We once knew a lady whose face was plain almost to repulsiveness; she was a remarkably clever and intelligent woman, and when engaged in animated conversation, so bright and expressive were her features, that persons have been heard to pronounce her beautiful: this, then, is an instance that beauty may be found to exist independent of the outward types by which it is generally known; or, in other words, the spiritual can so illumine the material as to change its nature and imbue it with all the attributes of loveliness and attraction, just as the same landscape seen under the two different aspects of a bright sunshine and wintry clouds, can scarcely be recognised as the same.

Is beauty a simple matter of taste? or is it a quality which comes within the limits of prescribed laws and rules? Everything may be called beautiful which produces pleasurable emotions in the

spectator, and yet the object itself may be very far from the standard by which the artist and the philosopher would measure its worth. These questions have been propounded and argued for ages, and will be till the end of time; and a most agreeable subject of discussion it is, especially in the hands of so eloquent and sensible a writer as Dr. Macvicar, who, nearly twenty years ago, published his views and opinions upon it in a most delightful volume, entitled, "On the Beautiful, the Picturesque, the Sublime," of which volume his present work seems to be compounded. His exposition of the Beautiful resolves itself into the following results—we must ask our readers to refer to the book itself for the arguments by which the theories are supported—first, that Nature is beautiful, because it is the manifestation of a divine intelligence and feeling; secondly, "that since God operates only in laws, these laws, the laws of Nature, are and cannot but be the grounds of the beautiful;" and thirdly, "when we begin to break up Nature into fragments, and to confine our regards to particular parts and objects in nature, * * some objects are and cannot but appear in our eye to be more beautiful than others."

THE SEAT OF WAR IN THE EAST. From Drawings taken on the Spot. By W. SIMPSON. Published by P. & D. COLNAGHI & Co., London.

Through some inadvertence Part I. of this work has not reached us; but sixteen plates, forming Parts II. to V., both inclusive, are on our table, and certainly they are the best pictorial series of the incidents of the Crimean campaign that we have yet seen. "Grim-visag'd War" has there assumed his ugliest frown; and it is impossible, as one looks at these pictures, all of them more or less indicative of the stern realities of giant contest, to do so without saddened feelings, mingled, nevertheless, with admiration of the fortitude and heroism that have marked the conduct of our noble fellows of the United Services of England—for the navy has had to bear a portion of the hardships of a Crimean winter—and their gallant allies. The points selected by the artist, who went out for the express object of making these drawings, for illustration are striking and varied: there are quiet days in batteries and on shipboard, and hard-working days in dragging the *matériel* of war over trackless routes, and bloody days on the battle-field, and days of anguish, when the survivors of the struggle remove the sick and wounded, and bury the dead out of their sight; and days of sunshine and days of snow-storms. And there are also topographical views by sea and by land of the principal localities whose names are identified with the campaign, of which the publication may be called a pictorial history. We have not space to particularise the scenes; they all evince considerable artistic skill on the part of Mr. Simpson; their extreme fidelity calling forth the involuntary ejaculation—"Bella, horrida bella!"

THE FERNS OF GREAT BRITAIN. Illustrated by J. E. SOWERBY. The Descriptions, Synonyms, &c., by C. JOHNSON. Published by J. E. SOWERBY, Mead's Place, Lambeth.

Mr. Sowerby has done much to increase our knowledge of English Botany, both natural and cultivated; his works are an "authority" in this class of literature. Of the infinite variety of wild plants which grace the hill-sides, woods, valleys, and lanes of the British islands, none are more elegant, more diversified, or more welcome, from the freshness of their verdure, than the fern tribe. There are forty-nine coloured specimens of ferns in this work, each one a "study" for grace of form and delicacy of construction. Mr. Johnson's notes on the character and habits of this plant are copious and lucid, and will be found instructive to those who are in the habit of cultivating the fern, which, though one of the most common of our wild plants, has of late years become a favourite in our green-houses and conservatories.

IVAN III.; OR, A DAY AND NIGHT IN RUSSIA. A Dramatic Sketch. In Five Acts. By JOHN BELL, Sculptor. Published by CHAPMAN & HALL, London.

Ivan III., Czar of Russia, who reigned in the sixteenth century, seems to have been a sort of Bluebeard, or Henry VIII., in the number of his wives and expeditious manner of getting rid of one when he wanted another. The story of Mr. Bell's drama refers to his marriage with his eighth and last wife, the presumed daughter of a peasant, but in reality of the Boyarina Basmanoff. The new Czarina is poisoned on the evening of the wedding by her mother, who is ignorant of their relationship, and is desirous of elevating a young female

whom she has brought up, and considered her daughter—the two girls having been changed by a serf of the Boyarina in their babyhood—to the throne; and the Czar himself is slain an hour or two after the death of his wife by a Hetman, the lover of the Czarina ere she was elected by Ivan to be his bride. There is no novelty in the plot, but it is dramatically put together: the incidents are striking, and would tell on the stage with an audience who could sit out a succession of horrors; for the interest of the play never flags, and there is no lack of spirit in the language. Mr. Bell's *debut* as a dramatic writer will bring no discredit to his fair fame as an excellent sculptor. We always hail with pleasure an artist in the field of literature: the occasions are certainly rare, but the pen and the pencil, or the pen and the chisel, may work harmoniously together, and often assist each other as the *media* of pleasant thoughts. Michel Angelo wrote sonnets, and sculptured the "Moses."

PAINTERS OF THE DUTCH AND FLEMISH SCHOOLS.

By GEORGE STANLEY, Editor of the enlarged Edition of "Bryan's Dictionary of Painters and Engravers." Published by H. G. BOHN, London.

A few years ago when pictures, purporting to be genuine specimens of the great masters of old, were as plentiful as blackberries on hedgerows, though, like these, they were not to be had for nothing, Mr. Stanley's volume, which forms part of the series of "Bohn's Scientific Library," might have spared the unwary purchaser no inconsiderable loss had he referred to it; and even now, when the eyes of the blind have been partially opened, it may be consulted with advantage. It is divided into two parts: the first gives a synopsis of the principal painters of the Dutch and Flemish schools, their scholars, imitators, and analogists; and in the second the artists are classified according to their subjects, and are alphabetically arranged. We have said this book would be, and is, valuable to the picture-buyer, for its professed object is "to facilitate the endeavours of the inexperienced amateur of paintings in acquiring a knowledge of the works" of the masters in question. There is therefore not only a short biographical sketch of the painter, but this is accompanied with such remarks on his general mode of composition and style of execution, as to render his works easily recognisable by those who study carefully the observations of Mr. Stanley. The critical remarks on the works of the pupils and imitators of the great men throw light on the essential differences, but characterise the master and the scholar. It is a very carefully compiled work, and derives additional value from the brief history it offers of the early German painters connected with those of Flanders and Holland, and whose works had so much influence on the later schools of the Low Countries.

A PLEA FOR PAINTED GLASS. By F. W. OLIPHANT. Published by J. H. PARKER, Oxford.

When a professional man writes clearly and sensibly on his own profession, free from technicalities and prejudice, his labours, however brief, are valuable—considerably more so than those of the mere amateur, who places theory too frequently in the position of fact. Mr. Oliphant is a glass-painter of considerable ability and reputation; his enthusiasm for his art peeps forth in every page of his little book; but it is an honest enthusiasm—the result of study and conviction, and one which reasons without prejudice. He honestly states the objections to, as well as the merits of, his profession. By this sensible mode, he rids his pages of a dreamy theoretic advocacy; and in place of it deals with the question on a broad principle, showing why the art should take its own peculiar walk; acknowledging its limits, and pointing out how it may be made valuable, without pretentious rivalry or meretricious display.

CAIN. By CHARLES BONER. Published by CHAPMAN & HALL, London.

We have wandered in thought with Mr. Boner when, with rifle in hand, he has sought the chamois on the hills of the Tyrol; and we have dived with him into the mysteries of German fairy-land and legendary lore in many a pleasant story: he now comes before us in the character of a poet. His "Cain" is a short dramatic poem, full of graceful expression and purity of feeling; and if it does not rise to the highest point of such compositions, it is far above mediocrity. The lines read smoothly, and even elegantly, and in some of the scenes, especially where Cain is the speaker, there is very considerable power of thought and language; but the author seems most at home in his descriptions of natural scenery.